

Zinovii Shtokalko

# A KOBZAR HANDBOOK

Translated and annotated by

Andrij Hornjatkevych





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**Occasional Research Reports**

**Zinovii Shtokalko**

# **A KOBZAR HANDBOOK**

**Translated and annotated by**

**Andrij Hornjatkevych**

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## TRANSLATOR'S PREFACE

Several answers may be offered to the reader's question: "Why publish this book?"

1. It is the first comprehensive bandura handbook in the English language. Given that the bandura is now developing most vigorously in English speaking countries (USA, Canada, Australia and UK) where not only Ukrainians but even their non-Ukrainian fellow-citizens are becoming interested in the bandura, the need for such a manual is evident.

2. Of the bandura manuals that have appeared since Khotkevych's first handbook (1909) none has the scope and depth of this.

3. While other manuals were content to address technique and repertoire only, this one raises questions about the very nature of the instrument. In this respect the appearance of this work is particularly timely because this very question is being raised with increasing frequency by thoughtful individuals. We do not expect, and indeed the author hardly expected this book to settle this matter. But since any solution depends to a great degree on a clear formulation of the question this book should perform a useful role.

4. Last not least, it is hardly frequent that a virtuoso performer should leave a detailed manual of that instrument to posterity. Most students must be satisfied with études or other similar works. Here, by contrast, is a comprehensive manual that gives a musically-literate student a thorough grounding in the bandura from the most elementary exercises to very advanced techniques and a detailed discussion of the modal usage typical of bandura music.

## THE AUTHOR

The figure of the author is shrouded in legend, and by now the number of people who knew him and, above all, heard him perform in person, is growing fewer. We will not attempt to give a detailed biographical study of the author. A most interesting essay on Zinovii Shtokalko was published by Eaghon G. Kostetzky (Ihor Kostetsky) in the 1977 collection of the author's literary works (175-233). Here we limit ourselves only to essentials.

Zinovii Shtokalko was nothing if not a renaissance man. By profession he was a physician who specialised in oncology. He was also a very interesting avant-garde author whose writings lie somewhere on the boundary between prose and poetry. He was active in the Ukrainian literary scene immediately after World War II but published almost nothing during his lifetime. He made

attempts at representational art. But his greatest contribution to Ukrainian culture was his work with the bandura, both as a performer, and as a theoretician.

Shtokalko was also full of apparent contradictions. In his literary work he was very much in the avant-garde, so much so that his writings are still unappreciated by most of the Ukrainian reading public. Yet as a bandurist he was most conservative, searching for the purity of ancient forms. As a physician in the United States in the 1950s and 1960s, when the rallying cry of many of his colleagues seems to have been *enriches vous*, he was content to work mainly in hospitals and defended the principle of socialised medicine. Many of his slum neighbours were treated by him without any material reward. He was a virtuoso performer of the classical Ukrainian bandura repertoire but his public performances were rare. (Perhaps he understood that the diaspora community was not ready to accept his high art and instead preferred to hear much more popular and intellectually less-demanding works.)

Zinovii Pavlovych Shtokalko was born on 25 May 1920 in Berezhany (Ternopil district in Ukraine) into a priest's family. His humanitarian inclinations and the death of his three brothers played no small role in the choice of medicine as his profession. But he could not study medicine in interwar Poland (which controlled Western Ukraine) and began his studies in Lviv only under Soviet and German occupation. His studies were interrupted when he was arrested by the Germans and imprisoned in Berlin. He completed his medical studies in Munich after the war and defended his doctoral dissertation "Zur Biochemie der Karzinogenese [On the biochemistry of carcinogenesis]" in 1951.

After emigrating to the United States in 1952 he had considerable difficulties getting the medical establishment to recognise his European diploma and permit him to practice, and it took a court case to resolve the issue. He then became literally a "doctor of the poor" by working in Metropolitan Hospital in New York and treating the indigent in Harlem. Even when he opened his own office in the Williamsburg area of Brooklyn he continued to treat many patients without charge.

He continued his scholarly work and published his "Cryptococcus Meningitis Arrested with Amphotericin B" in the *Annals of Internal Medicine* 47 (2 August 1957).

Liver disease felled him on 28 June 1968. He was buried in the Ukrainian

cemetery in South Bound Brook, New Jersey.

Even in his youth Shtokalko was interested in Ukrainian musical folklore. He transcribed songs, studied *dumy* (epic ballads from Cossack and later times), and contemporary songs. We do not know exactly when Shtokalko started studying the bandura but it is known that his first teacher was Bohdan Klevchutsky. His first bandura had been obtained by his father in Kiev in 1918 for his brother Ivan and he inherited it after Ivan's death. By 1939 he was playing in a trio under the direction of Iurii Sinhalevych. The latter was a powerful influence on Shtokalko's development as a bandurist.

Shtokalko also played with Semen Lastovych-Chulivsky<sup>1</sup> who, besides being a fine bandurist, was also an excellent bandura maker. He built an instrument for Shtokalko that the latter used extensively and it served as the practical basis for this manual. When Lastovych, who had remained in Germany, fell ill Shtokalko sent him material support and medicines until his own illness began in 1967.

While in Ukraine Shtokalko began to study the works of Filaret Kolessa, Hnat Khotkevych, and the transcriptions of Mykhailo Kravchenko's singing and playing. Mastering the principles of *dumy* composition he developed them further and opened new horizons for this genre. He then turned to the *byliny* which, although preserved only in North Russian folklore, have their thematic origin in the Kievan mediaeval princely court. Since they are the genre ancestors of the cossack *dumy* he gave them a new, original musical interpretation and thus tried to restore them to Ukrainian folklore.

Just as Shtokalko's only literary works to appear during his lifetime were German translations of a few of his poems, so likewise his only phonograph record to come out during his lifetime was a single 78 rpm disk of the *duma* about Marusia of Bohuslav. A posthumous album of a few of his best performances appeared in the early 1970s. Posterity is fortunate that Shtokalko was an audiophile and owned rather good recording equipment. Because of this we have over 20 hours of his music on tape which is still to be edited and published.<sup>2</sup>

Unlike many bandurists, Shtokalko willingly shared his extensive collection of scores for the bandura with other bandurists, especially beginners. The translator of this work was one of the beneficiaries of this generosity.

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<sup>1</sup> Born 4 November 1910, died 4 March 1987, buried in the Waldfriedhof in Munich.

<sup>2</sup> The biographical material is based on Kostetzky 1977 and Maystrenko 1981.



## THE THEORY

By the mid 1950s, having seen some of his contemporaries' attempts to play various unusual works on the bandura, Shtokalko developed his theory of the bandura's specificity (*spetsyfika*), and this premise is a leitmotiv throughout this manual. According to this axiom each musical instrument is unique, and better suited than all other instruments for some specific kinds of music. Japanese music, for example, as a rule, sounds better on a *kôtô* or *shakuhachi* than on a piano. Paganini's compositions for the violin will not sound as well on an Indian sitar or sarod. National (ethnic) instruments as a rule are superbly suited for the modality used in the music of that people. The so called "universal" instruments<sup>3</sup> cannot do that music full justice. The bandura then, in its original diatonic tuning, is admirably suited to the specific character of the music that was composed on it and for it, above all the Cossack *dumy*, and attempts to "universalise" it run counter the specificity of the instrument and its music. Shtokalko then was firmly opposed to the modern bandura from Ukraine (whether the Chernihiv or Lviv model) with their double ranks of strings because they do not allow the player to develop all the technical possibilities of performance on the instrument.

Although he but barely touches the problem in this book, Shtokalko was quite critical about what is played on the bandura. While he recommends the classical folk and especially the Cossack repertoire, there are intimations of his wariness of bourgeois songs.

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<sup>3</sup> Although he did not define it, Shtokalko used the term "universal" to mean a fully chromatic (equal tempered) instrument which would allow one to play a great variety of music in any key with incidental sharps and flats without need to retune the instrument. In his conversations with M.J. Diakowsky Shtokalko characterised a "universal" instrument as follows: It is an instrument that - whatever its ethnic origins - had become accepted by musicians around the world as one on which all music may be played. It is not only equal tempered and chromatic, but also has lost whatever ethnic characteristics it may have had. The bandura could not become "universal" in its construction aspects without losing the capacity for developing the techniques of playing to the utmost. It could not compete with the piano, harpsichord or the pedal harp. There are already enough "universal" instruments, so that it is quite unnecessary to try to add to their number by bastardising the bandura. Just as it, however, cannot compete with them when it comes to performing the repertoire in which they are supreme, so they cannot compete with the bandura in playing the classical bandura repertoire.

## THE INSTRUMENT

The reader may be slightly bewildered by a certain terminological ambiguity in this work. The terms *kobza* and *bandura* seem to be used interchangeably in some parts and differentiated in others. Although these two words are largely synonymous in contemporary (20th c.) Ukrainian, in the 18th c. they were distinct, though related instruments (Rigelman 1847, 4: 87). By the 19th c. the *kobza* had become extinct as an instrument but its name survived as a synonym for *bandura*. Beginning with the mid-20th century an attempt is made in some circles to redifferentiate the words *bandurist* and *kobzar* (*bandura* and *kobza* player respectively). While the former is a broader, all-inclusive term, the latter embraces a much more limited semantic field. In these circles it means a performer of high mastery, with considerable authority, who performs an ancient repertoire of *dumy* (sg. *duma* - epic songs), *kanty* (sg. *kant* - religio-moralistic chants), and other similar lofty works. In short - a bard. This title is never claimed by the performer but rather it is bestowed by general recognition. It is in this spirit that Shtokalko used these two words.

From the standpoint of this manual there are very few instruments in use at this time that are suited for this curriculum. Most bandurists use Chernihiv instruments with twelve bass strings and 43 prystrunky (treble strings) of which eighteen are semitone strings. The latter are used only sporadically but their armature does not allow the left hand to play on the 25 prystrunky. The so called Poltava bandura (now manufactured primarily in North America) has a better prystrunky armature but a limited range of only eight bass strings.

Shtokalko recommended an instrument much like the one Lastovych built for him. It has no semitone strings but is equipped with a chromatisation mechanism (ditals) which allows each string to be tuned by exactly one semitone. Its fourteen bass strings and eighteen prystrunky are tuned diatonically. The ditals allow this bandura to be retuned in eight major (and their parallel eight minor) keys, as well as a series of special modal keys. Ditals on a bandura, it should be pointed out, are not essential to this manual but they do facilitate the otherwise cumbersome retuning process.

## THE HANDBOOK

Shtokalko divided this work into two parts, each with its own numbering of chapters. The first is a theoretical "Introduction," followed by the practical "Manual." Early in his manuscript Shtokalko refers to numbered exercises but these references occur only in the first chapter of the "Manual." Since subsequent exercises are not numbered in the manuscript and no specific referen-

ces are made to this or that particular exercise, we have dispensed with further numeration.

An etc. in the last measure of a score means that the exercise is to be continued while ascending and descending the scale.

The reader may find it strange that in the latter chapters, where Shtokalko introduced various graces (of which he was a master), he made very little use of them in the proposed literature. Here the reader's own taste and imagination will have to be guides in their use.

In translating this manual we have endeavoured to be as faithful to the Ukrainian original as possible. The manuscript, it should be emphasised, is almost a draught with minimal editing by the author. Thus it has some "rough edges." If Shtokalko made an obvious and inadvertent error in the text we have corrected it. In all other instances we have added our own comments in footnotes, and indicated that they were not the author's with our initials in brackets, thus (AH).

Where bibliographical data are furnished in the text the authors' names are transliterated according to the system used in CIUS publications. In the bibliography at the end a stricter transliteration is employed to facilitate finding the works in question. All titles are given in their original (non-modernised) orthography.

In many scores the music writing programme did not reproduce the final heavy bar. It is hoped that this orthographical error, which we were unable to correct, will not cause the reader any undue problems.

## ACKNOWLEDGEMENTS

We are deeply indebted to the following without whose help this manual could not have appeared:

Dr. Alfred Fisher, Chairman of the Music Department at the University of Alberta has been invaluable in helping decipher some ornamental notation and above all, in questions of music theory;

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Edmonton, 1989.

Andrij Hornjatkevych





## Contents

Translator's Preface	iii
Author's Preface	1
Introduction	
I About the Instrument and Its Origin	3
II General Conclusions	10
III Kobzar's Manuals	12
IV Bandura Nomenclature	15
V Bandura Techniques	18
VI Sound Production	22
VII Kobzar Tuning	26
VIII Tuning the Modern Bandura	39
IX Bandura Tablature and Tuning	49
Manual	
I Right Hand	52
II Left Hand	68
III Right Hand. Diads	84
IV Left Hand on the Bass Strings. Diads	87
V Right Hand. Thirds	88
VI Left Hand on the Bass Strings. Thirds	93
VII Right Hand. Various Intervals	94
VIII Left Hand on the Bass Strings. Various Diads	109
IX Triads Involving an Octave	110
X Chords	114
XI Chord Inversions	120
XII Hand Shifts	122
XIII Triads	123
XIV Exercises for Both Hands	136
XV Primary Triads in a Musical Phrase	145
XVI Further Triad Exercises	152
XVII Simplified Accompaniment Notation	174
XVIII Alternate Bass	177
XIX Right Hand. Tetrad	178
XX Tetrad Position Exercises. Right Hand	182

XXI	Broken Chords	192
XXII	The Key of G	197
XXIII	Mournful G (e minor)	201
XXIV	Plagal Key Exercises	213
XXV	Further Development of Right Hand Fingering	219
XXVI	Arpeggio and Arpeggiated Chords	243
XXVII	Chopped Sounds (Tremolo)	258
XXVIII	Damping (Étouffés)	261
XXIX	Glissando	262
XXX	Noise Chord	269
XXXI	Ornamental Figures	270
XXXII	Trill	273
XXXIII	Harmonics (Flageolets)	278
XXXIV	Vibrato	280
XXXV	Left Hand on Prystrunky	281
XXXVI	Left and Right Hands simultaneously on Prystrunky and Basses	287
XXXVII	Expanding the Key Horizon	316
XXXVIII	The Key of A and Its Mournful Variant (A Major - f-sharp minor)	319
XXXIX	The Key of E and Its Mournful Variant (E Major - c-sharp minor)	321
XL	The Key of F and Its Mournful Variant (F Major - d minor)	323
XLI	The Key of B-flat and Its Mournful Variant (B-flat Major - g minor)	330
XLII	The Key of E-flat and Its Mournful Variant (E-flat Major - c minor)	334
XLIII	Other Keys	340
XLIV	Clock of Keys	343
XLV	Special Bandura Keys	344
XLVI	Other Bandura Modes	353
	Translator's Epilogue	354
	Bibliography	357
	List of Songs	363

## Author's Preface

At the very beginning of this kobzar handbook we must define certain fundamental concepts regarding Ukrainian diaspora art in general, and modern kobzar art in particular. The state of Ukrainian art outside of the homeland is complicated if we consider those areas which relate to folklore where the particular is subordinated to the general, and where the most intimate stirrings of the psyche of the broad masses are expressed. At once one is plagued with doubts: Can the process that would be desirable in other circumstances and would constitute a valued contribution to the treasury of folk art, take place in émigré circumstances? One encounters the view (Maliutsa, 31) that allegedly "one cannot create true folk art in the diaspora. In order for it to be true folk art a whole complex of conditions must obtain which is not present in the diaspora."

There is, however, a certain conditionality in this statement because the term "folk art" is left undefined. Since there is no clear delineation between so called folk art and that art which, though national, is not folkloric, a series of misunderstandings can arise.

Because of its unique course of development and artistic peculiarities, the kobzar's art, while becoming a part of folklore, transcended it by far. It was folk art inasmuch as it related to the everyday life of the masses, it expressed their age-old aspirations, and it performed a great social, even political function (e.g., during the times of Khmelnytsky or of the *Haidamaky*<sup>1</sup>). But it was not folklore inasmuch as its artistic and creative processes had crystallised in individual centres of highly qualified master practitioners, in various schools, *lebbi*<sup>2</sup> brotherhoods, whose creative traditions went back all the way to the princely courts, and possibly even further. (Folklorists at the turn of the 19-20th cc. recorded the existence of several such schools, e.g., Kharkiv, Chernihiv, or Poltava.)

The strict artistic discipline of these kobzar schools ensured the preservation of the achievements of old masters together with ancient musico-lexical forms. (One need only recall the melodic, harmonic, or linguistic peculiarities

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<sup>1</sup> Khmelnytsky led the struggle for independence from foreign domination in the mid-17th century. Bandurists and their performances before the populace helped ensure support for the struggle. The *Haidamáky* rebelled against foreign feudal lords in the late 18th century. A number of bandurists who played for the *Haidamáky* were later beheaded. (AH)

<sup>2</sup> Shtokalko coined this word from *lebbi* which, in the argot of the musicians' brotherhoods, meant master musician. Cf. Horbač, 1957. (AH)

of the *dumy*,<sup>3</sup> not to mention the very content of kobzars' works.)

These elements allowed the kobzars to be a factor in the symbiosis between the folk cultural tradition and the creative strivings, the new creation of national genius. Such a symbiosis allowed the construction of bridges to the integral structure of national culture. So it is only on this plane that one can speak about the further cultivation of the kobzar's art. In émigré circumstances, to be sure, it lacks direct contact with actual reality in the homeland, but it nevertheless has all the possibilities to regenerate its traditions. The completion of this process and the creation of new syntheses, the new renaissance, will surely come about later on native soil.<sup>4</sup>

It must be emphasised that the whole value of the kobzar's art lies in its traditionality. An artistic reconstruction of ancient kobzars' works would make an immense contribution not only to contemporary kobzar's lore, but even to all contemporary musical art. The contact with ancient Ukrainian musico-artistic traditions can make no less valuable and creative contributions than, for example, Olivier Messiaen's and other modern French composers' turning to Gregorian musical traditions.

There are reasons to think that the immense material collected through the tireless efforts of late 19th and early 20th c. folklorists, particularly the recordings of the then-living blind kobzars, is but a fragment of the immense treasures of oral tradition that have survived through the centuries, particularly of the Ukrainian monumental epos that has been but partially preserved in cossack *dumy*. Clearly the reconstruction of works that have been preserved only in fragments is not an easy task. It requires special competence, and, above all, the ability to distinguish the true wheat of tradition from the chaff of the incidental.

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<sup>3</sup> *Dúmy* (sg. *dúma*) were epic songs that appeared in the 16th c. and flourished through the 19th c. For a detailed explanation of this genre cf. Moyle, 1979. (AH)

<sup>4</sup> This can be accomplished either by a repatriated diaspora or through the interaction of the diaspora with the homeland. (AH)



## I. About the Instrument and Its Origin

The modern bandura is an unfretted lute-shaped instrument with characteristic short strings stretched directly over the belly and the customary long strings stretched along the neck.

The problem of the bandura as instrument is treated exhaustively in such works as Mykola Lysenko's *Narodni muzychni instrumenty na Ukraini* [Folk musical instruments in Ukraine], and especially in Hnat Khotkevych's capital work *Muzychni instrumenty ukrainskoho narodu* [Musical instruments of the Ukrainian people].

At this point we shall limit ourselves to a few comments which, in our opinion, are relevant to the problem at hand.

The ancestry of the bandura and kobza is still an open question. Scores of hypotheses exist, but none of them has sufficient documentary evidence behind it to warrant its being considered exclusively correct.

The tradition of stringed instruments in Ukraine goes back to antiquity. They probably came there with other cultural, linguistic, artistic, agricultural and manufacturing elements at the time of the earliest settlements of the Dnieper and Black Sea basin. Recent archaeological studies indicate that this cultural road to Ukraine lay primarily through Mesopotamia in Asia Minor (Vadym Shcherbakivsky).

The existence and use of string instruments in ancient Ukraine is attested to by ancient Greek and Arabic accounts. Byzantine sources from the end of the sixth century (591) tell us of three captive Slavic musicians who carried musical instruments instead of arms. Theophylactus Simocattes (7th c.) used the Greek name *kithára* which was familiar to him for these instruments. We may assume that these men were the prototype of the later Zaporozhian kobzars.

In 921 the Arabic chronicler Ibn Fadlan, describing the immolation of one of our ancestors, said that those conducting the ritual placed into his grave "whiskey, fruit and a *musical instrument*." Later translations of this text speak about a *lute*, but that is a rather free translation.<sup>1</sup>

<sup>1</sup> This source is not too reliable. Arabic travellers were not the best ethnographers and frequently confused various peoples. In this instance, it is not too clear whether Ibn Fadlan was speaking about Khazars, (Volga) Bulgars, Slavs, Finns or even Scandinavian Germans (Harkavy 1870, 104-116). Ibn Fadlan reported that the ruler was first interred, while his burial clothing was being sewn in which he was to be cremated. The aforementioned musical instrument, which Harkavy called "a lute (or balalaika)," was placed into his provisional grave: "First they had placed a hot [alcoholic] drink into his grave, fruits

We can get an idea of the appearance of musical instruments of the princely (mediaeval) period from the frescoes in St. Sophia's Cathedral in Kiev (11th c.). They portray an instrument which bears close resemblance to the kobza of later times that is shown on paintings of Cossack Mamai<sup>2</sup>. The word *kobza* is first found in the so-called *Codex Cumanicus*, a Latin-Persian-Polovtsian (Cuman) dictionary from 1303.

The word *cobuxči* is translated into Latin as *sonator*. The word *kobza* is obviously related with similar words in various languages, primarily the Asiatic (*kopuz*, *kobuz*, *kubyz*, *kopyz*, *qobuz*, *qubyz*, etc.). Khotkevych made a detailed etymological study of the word *kobza* and, having examined all available sources, came to the conclusion that the *kobza* is a very old instrument with parallels among almost all peoples, beginning with the ancient Egyptians and Assyrians and ending with peoples of distant Pacific islands. In Ukraine this original instrument had an elongated body (resonator), a long and narrow neck with several (frequently three) strings stretched along it and, occasionally, with frets.

As it evolved, the *kobza* added more strings, it widened and shortened the neck and rounded the body. In the light of historical and graphic evidence on the *bandura* and *kobza* it is noteworthy that later frets disappeared from the neck.<sup>3</sup> The disappearance of frets can be explained only by the specific nature of the intonational practices of the *kobzar's* tradition, which did not fit into the tempered scale. Frets then impeded the accompaniment of the *kobzar's* performance.

But as the frets were disappearing from the neck, there appeared an innovation *par excellence* — the *prystrunky* (treble strings). In one painting

and a lute (or *balalaika*); now they removed all that" (98). The use of the word *lute* in the translation is understandable inasmuch as it is of Arabic origin ('al 'ūd), but the actual word used was *tanbur* (v.i., fn 6). (AH)

<sup>2</sup> Cossack Mamai is an 18-19th c. folk portrait of an archetypical Cossack. He is almost always shown sitting under a tree, playing his *kobza*. Around him are shown his attributes: his horse, lance, pistol, powder-horn, pipe etc. (Biletsky 1969, 265-8)(AH)

<sup>3</sup> They reappeared in a later evolutionary form of the *bandura*, the *torban*. (Shtokalko is mistaken here. While the central and west European theorbo and chitarra, as well as other lute derivatives do preserve frets on the neck, this feature is not preserved in any Ukrainian *torban*. Indeed Humeniuk (99-100) specifically states that in Ukraine the *torban* did not have frets on the neck. AH)

of Cossack Mamai we can see an instrument that could be called a kobza with prystrunky (incidentally, with frets on the neck). Later this kobza evolved into the form that has come down to our times.

In early times the term "kobza" was synonymous with "bandura", but it must be stressed that this does not permit us to connect the appearance of prystrunky with the name bandura. In old sources the latter term is also applied to instruments without prystrunky, although at the turn of the 18-19th century the instrument without prystrunky is called a *Zaporozhian kobza*.

All these developments took place slowly and lasted centuries. Then we find an abrupt return to an older, seemingly extinct form that appeared to emerge from the "subconscious" depths of the then current cultural development. For example, at the turn of the 19th century, according to Martovych (quoted in Khotkevych), the instrument of the kobzar Taras Zinchenko from Mykolaivka was without prystrunky and had frets on the neck. The famous kobzar, Ostap Veresai, would, albeit on rare occasions, stop the bass strings on the fingerboard which can be perceived as a rudimentary atavism to the primal kobza.

As applied to a kobzalike instrument in Ukraine, the term bandura was first used in 1580 in an account about Voitashek (Wojtaszek?) where Samiilo Zborovsky's bandurist is mentioned. In his dictionary, Linde described the bandura as a "cossack lute, a type of lute with a short neck."

The genesis of the bandura, both as a name and as an instrument, is a complicated problem in itself to which a substantial literature has been devoted. The most developed, but also probably with the least scholarly substantiation, is A.S. Famintsyn's 1891 hypothesis, advanced in his work on the domra. He claimed that the bandura had been invented in England in the middle of the 16th century. From there it was taken by the Spaniards as the *bandurria*, and by the Italians under the name *pandora*. From Italy it was brought by professional musicians to the court of King Sigismund II of Poland [r. 1548-72], and from there to Ukraine where it became a folk instrument. In his work on Ukrainian folk instruments Khotkevych devoted much attention to Famintsyn's arguments, and showed the absurdity of this hypothesis citing copious and convincing materials drawn from history, chronology and etymology, as well as direct documentary evidence. The English *bandore*, by its very structure and number of strings, cannot be considered the prototype of the Ukrainian bandura.<sup>4</sup>

<sup>4</sup> Those interested in the details of this polemic should refer to Khotkevych's celebrated work (1930a). (Famintsyn's hypothesis actually deals only with the name because



The etymology of the word "bandura" is very broad. It has cognates in almost all European languages and it can be traced back at least to ancient Greek and Roman times. Even in the third century A.D. Atheneus wrote: "qui nunc ... nablistae, *panduristae*, sambucistaeque vocantur, nullo quidem novo utentur instrumento" (those that call themselves nablists, pandurists and sambucists ... do not use any new instrument).

The words *pandura*, *pandora*, *pandoras*, *panduris* can be found in various Greek and Roman authors, later in Romance, Gaulish, and Germanic languages with such different sounds as *pandora*, *pandura*, *pandore*, *panduria*, *bandurria*,<sup>5</sup> *bandorria* or *bandurra*. South Slavic languages also have parallels of this word, and analogs can be found in Arabic (e.g., *tanbur*,<sup>6</sup> *tambur*), Tatar (*dunbura*), Mongolian (*dombur*), Caucasian (the *pandura* of the Savetians), Georgian (*panduri*), and Indic (*tambura*) languages. Given the broad distribution of this word, Khotkevych concluded that it must have come from a single common source that he believed to be Sanskrit.<sup>7</sup> There the word "*bhāṇḍa*" has several meanings, among which is "music."

The word came into the various Indo-European languages (e.g., band = orchestra), and formed the root of various musical instruments, among them the Ukrainian bandura.

In Sanskrit *bhāṇḍavānada* means "playing a musical instrument." *Bandin* means "bard or panegyrist." The Sanskrit word *bandhura* means, among others, charming or beautiful.

Khotkevych's Sanskrit hypothesis does not exclude the possibility of the mutual intertwining and influences of various elements, for it is impossible for any cultural or social process to be absolutely isolated from the rest of the

Rose's *bandore* bears very little physical resemblance to either the kobza or the bandura. One could simply ignore Famintsyn, but references to his work, as an authority on the history of the bandura, keep cropping up, especially in Soviet works on musical instruments. This hypothesis has been conclusively disproven by A. Chybiński (1949) M.J. Diakowsky (1958), and further by Hornjatkevych (1980.) (AH)

<sup>5</sup>In 1350 the word *bandurria* can be found in Spain in the poems of Arcipreste Juan Ruiz de Hita.

<sup>6</sup>In his aforementioned description of the Rus' chieftain's funeral Ibn Fadlan called the musical instrument *tanbur*.

<sup>7</sup>It should come as no surprise that Khotkevych would explore Sanskrit for the origin (or earliest mention) of the word bandura. He had a particular interest in that literature and translated Kalidasa's *Shakuntala* into Ukrainian. (AH)



world. So while we accept the uniqueness of the prystrunky innovation, we do not reject the connection of the kobza and bandura with other instruments of the lute family.

On this plane the fundamental difference between the lute and its derivatives on the one hand, and the bandura on the other lies in the adaptation of the latter to a specific type of music. The European Renaissance lute showed a marked tendency to become a *universal* instrument and became just that from the mid-15th to the mid-17th centuries.

At the same time, the Ukrainian kobza-bandura remained organically connected to the specificity of traditional music and its form, particularly later, during the so-called Cossack Baroque age, when it became the irreplaceable accompanying instrument of the cossack epos. In contrast to other instruments of the lute family this instrument in its evolution tended away from universalism. It adapted itself to a special diatonicity, particular modes and harmonic traditions which did not fit into the narrow limitations of the "universal" European major or minor and tempered scale.

As a result, the bandura evolved into a specific, or rather specialised, instrument and, while it lost certain properties that could give it universality, it concentrated on and developed others that were not at the disposal of any "universal" instrument. Such specialisation and concentration made the bandura into a highly artistic instrument with a fully-developed style. The selective limitations of the diatonic kobza may be compared with the colour harmony and art of the icon.

Some may think that as the bandura moves farther from universality it consequently approaches primitivism. If the discussion itself is not to degenerate into primitivism one must first be aware of what is understood by that term.

Not everything complex, labyrinthine, convoluted is necessarily art. Sometimes the simplest means can surpass the most complicated ones by far. A Tahitian musician playing on a primitive drum can be infinitely nearer to artistic truth than an untalented supermodern composer with a "most universal" symphony orchestra at his disposal. The question does not lie in the instrument, style, or artistic means but above all what one does with that instrument or artistic medium.

If art of the trecento or quattrocento, or of our own icon is "primitive" when compared with the "universal" naturalistic kitsch daubers of religious art with their technical devices, then the bandura, too, is "primitive." If, how-

ever, we examine the artistic quality of this or that work, then the question becomes much more complicated. There are no universal Geiger counters to measure artistic radiation. Here the only criterion is how a work is received on an interhuman plane and its vitality among the people.

The principles of improvisation that had been evolving in Ukrainian song over the ages found their perfection in the kobzar epos. There are reasons to believe that the recitative form, which is considered to be the fundamental innovation of the seventeenth century in *le nuove musiche*, was known in Ukrainian music long before Giulio Caccini's experiments.

If the evolution of kobzar art is understood in this light, a certain direction can be given to the study of the instrument's past. Instead of attempting to trace the origin of the instrument or its components abroad, it would be more useful to search for ancient native elements which periodically tend to return in one form or another after having temporarily disappeared from sight.

An example of one such element can be the the instrument form represented by the ancient *husli*.<sup>8</sup> Without becoming enmeshed in the historical details of this instrument, let us give due notice to one interesting detail.

In his dictionary O.S. Afanasiiev-Chuzhbynsky states that "the strings on the bandura are of brass,<sup>9</sup> and the tuning resembles that of the *husli*." This observation deserves special attention because in Ukraine the *husli* have a history of at least a thousand years.

10th and 11th century Arabic writers mentioned that the ancient Ukrainians had an eight-stringed instrument. We know from the chronicles that the *husli* were used for both serious and light or dance music. Ancient chronicles and other sources often mentioned *husli* when speaking about "games" and "devilish dances" in early Christian Rus'. One can assume that in those times Christianity was often in conflict with the old pagan cultural heritage which found expression in the music and oral lore of the time.

Parallels to the Dionysian celebrations and also other religious and epicolyrical traditions must have had their analogy in the oral tradition, the music and its instrument. This can be confirmed by ancient Nativity, New Year's and Theophany carols, and other ritual folksongs that have survived to our times. Echoes of pre-Christian traditions can also be found in some *dumy*.

The epos must have had extensive traditional roots if we consider that the

<sup>8</sup> The ancient Ukrainian *husli* resembled the west European mediaeval psaltery. (AH)

<sup>9</sup> The Russian word *med'* ordinarily means copper but it can also mean brass or bronze. (AH)

*The Tale of Ihor's Campaign* has all the marks of high art and could not appear suddenly like a *deus ex machina*.

This epos was cultivated to the accompaniment of a multistringed instrument, in all probability the *husli*. One need only recall the portrayal of Boian in *the Tale of Ihor's Campaign*:

But indeed Boian did not loose ten falcons on a flock of swans, my brethren, but laid his own magic fingers upon the living strings, and they would themselves sound forth the glory of the princes. (tr. S.H. Cross)

Prince Sviatopolk (1015) loved "to drink wine with the *husli*", that is, while listening to the music of the *husli*.

From the materials that have survived we know that this instrument, which was described as a "horizontal harp,"<sup>10</sup> was strictly diatonic, and "ideally suited to the ancient diatonic modes which do not fit the European major and minor."<sup>11</sup>

If we take into account the similarity of the *husli* and the bandura as instruments to accompany the traditional epics, their special diatonic tuning and the way the fingers are used to play on them, we can assume that the appearance of prystrunky on the *kobza* or bandura was but a return of an ancient element in a new guise, that is, the adaptation of the extinct *husli* for the re-creation of a new and improved *kobza* and bandura.

It is noteworthy that the torban, a later off-shoot of the bandura, while preserving the prystrunky, approached the West European lute derivatives. It is quite striking that "the last great Russian torbanist" Ivan Aleksandrov suddenly did not hold the torban in the fashion of other torbanists and bandurists but "unnaturally" (Khotkevych), in a horizontal position on his lap, much the way the *husli* were held.

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<sup>10</sup> Cf. F.A. Boildieu's 1809 transcription of the *husli* accompaniment to the Ukrainian song *Oi pid vyshneiu*. (cf. Humeniuk, 61) (AH)

<sup>11</sup> The early eighteenth century *husli* in the St. Petersburg Conservatory were tuned as follows: e-flat, f, g, a, b, c, d.



## II. General Conclusions

Before coming to the technical part of our manual it will be worthwhile to make a summary and draw some conclusions which should amplify what may have been understated and clarify our position regarding today's kobza art.

1. We have emphasised that the bandura is not a universal instrument. It never was, or ever wanted to be one. Attempts to make the bandura a universal instrument stem from a most unfortunate misunderstanding and the absence of the most elemental information about its traditions.
2. Attempts at "universalising" the bandura by building bandura monstrosities with hundreds of strings, weird shapes that would make them remarkable entries in exhibitions of surrealist art, or with all kinds of keyboards and impenetrable chromatisation mechanisms that require computers for their successful operation - all these attempts lead to a false understanding of the bandura as an instrument in general and of the kobzar's art in particular.
3. "The greatest weakness of the bandura is its lack of chromatism" (Domontovych, 5) is no weakness at all. On the contrary, it is a natural phenomenon which flows from the specific nature of the instrument, from the uniqueness and originality of the kobzar's art. This does not mean, however, that we must condemn *all* attempts at chromatising the bandura. Even Khotkevych said that "Chromatism must be sought in a way that would not deprive the instrument of its intrinsic properties" (1930a, 130).

It is imperative when introducing chromatisation to achieve means that would allow us to retune the instrument quickly but without sacrificing its specific possibilities or forgetting about the diatonic nature of kobzar music.

Attempts at "pianification" of the bandura or "bandurification" of the piano belong to the realm of rank oddities.

4. The loss of frets on the neck is not a retrograde step but rather further development along the lines of the instrument's specificity. To state that this is primitivisation is analogous to claiming that the absence of a tail in humans places them lower to monkeys on the evolutionary scale.

The fact that frets have become superfluous and are found only in a later derivative of the bandura, the baroque or roccoco torban<sup>1</sup> which did not bring anything new into music, had little in common with folk culture and was connected with the decline of the kobzar's art, speaks for itself and does not convince us of the need of chromatisation on the neck of the instrument.

5. Performing the compositions of Mozart, Beethoven, Debussy, Lysenko, or even Gershwin on the bandura has nothing to do with the cultivation of the

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<sup>1</sup> Cf. ch. I, fn. 3. (AH)

kobzar's art. The works of great composers should be performed in the same dimension and by the medium for which they were created. They will have no competition from the kobzar. On the contrary, the student of the kobzar's art should be familiar with world music and be able to play at least one universal instrument.

6. To fanatical propagandists who wish to popularise the bandura among non-Ukrainians may we suggest that they include the *Sonata Pathétique* in their concert programme for export; the sonata must be played on the bandura while the performer (by all means in seven-yard *sharavary* [cossack trousers], with seven-span mustaches and, above all, a forelock of hair) races on a horse while standing on his head, shooting a flintlock musket and doing all kinds of tricks with a lasso. It must also be announced that this is a performance on "*one of the most difficult instruments of the world.*" One should also state that this is not some circus trick but simply an expression of national joy that was already cultivated by the Zaporozhian Cossacks, as can be attested to by the chronicles.<sup>2</sup> Such a number will be invariably very successful and could corral the sympathies of the whole state of Texas to the Ukrainian cause.

7. The answer to the question as to whether it is possible to play the works of famous composers on the bandura must be answered in the affirmative. One can surely perform the works of Beethoven on the bandura with no less success than the works of Paganini on a saw, Chopin on water glasses, or Enrique Granados by the clicking of teeth. This can sometimes be seen done on the variety stage and is greatly appreciated by diverse audiences.

8. If there are bandura aficionados who still doubt the correctness of the above arguments, let them try to convince any master of the ancient Japanese *kôtd*, or of the Indian sarod or even the tambura to chromaticise their instruments fully and to encourage them to perform the works of Leonard Bernstein during their concerts.

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<sup>2</sup> "The great joy of the Cossacks caused them to do incredible tricks, they would shoot, sing and play their kobzas." (Paprocki, 107).

### III. Kobzar's Manuals

As we approach the technical part it behooves us to examine previous similar attempts that have come down to us, and which will be used here. It is known that in the past the kobzar's art developed in circles of recognised masters which later evolved into secret "lebbii" brotherhoods<sup>1</sup>, and individual "schools" of playing, for example, in modern times the Kharkiv, Poltava and Chernihiv schools.

The first systematic printed school of the bandura was the *Pidruchnyk hry na banduri* [Manual of bandura playing] by the father of modern kobzars' art, Hnat Khotkevych, published in L'viv in 1907.

In 1913-14 M. Domontovych published his *Samonavchatel' do hry na kobzi abo banduri* [Autodidactic manual of kobza or bandura playing] in Odessa.

Other instruction manuals by Shevchenko and Ovchynnykov also appeared at approximately that time, but unfortunately have not been available to the author.

A great step forward were Khotkevych's later publications:

*Pidruchnyk hry na banduri* [Manual of bandura playing]

Part 1 (Theory). (Kharkiv: Ukrainian State Publishing House, 1930),

Part 2 (Exercises, Book 1). (Kharkiv: Literatura i mystetstvo, 1931),

Part 2 (Exercises, Book 2). (Kharkiv: Ukrainian State Publishing House, 1929).

When quoting these sources we shall cite the author, date and page.

Due to unfortunate circumstances these publications have become extremely rare; they were not widely distributed and had little influence on the development of kobzar art on any scale.

Besides the above, much unpublished material existed in the interwar period, which circulated among lovers of the bandura. These fragmentary materials were often anonymous or attributed to such well-known bandurists as Vasyl Iemets' [Vassyl Yemetz], Mykhailo Teliha, Kost' Misevych, Iurii Sinhalievych, and others. At the beginning of the 1940s Misevych had his unfinished *Shkola hry na kobzu* [School of kobza playing], but unfortunately the manuscript was lost in the whirlwind of war.

In view of the limited possibilities of drawing on the practical experience of earlier publications the present manual should be seen as but an attempt at satisfying the elementary needs of the beginning bandurist.

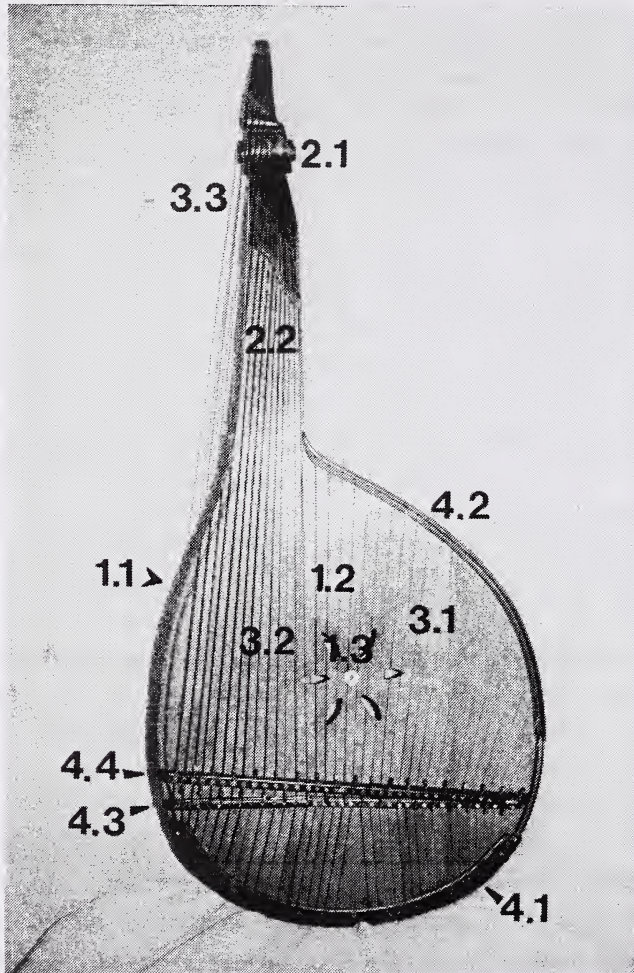
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<sup>1</sup> Shtokalko derived this word from lebbii [lebbj] which, in the argot of musicians' guilds, meant a member of that fellowship. cf. Horbač, 1957. (AH)

Therefore one should not expect here a comprehensive and perfected system of playing of the type that can be found in the great schools of the piano or violin. Such a system can be built only on extensive paedagogical experience and technical accomplishments on the instrument. For the bandura such a system or school is still a matter for the future. This manual is but a working method that offers the means of mastering the chief technical possibilities of the instrument. Every step along the way is open to further improvement.



## Parts of the modern bandura



1 body: 1.1 back (hidden), 1.2 belly, 1.3 sound hole. 2 neck: 2.1 scroll, 2.2 fingerboard. 3 strings: 3.1 prystrunky, 3.2 bass strings, 3.3 contrabass strings. 4.1 tuning pins, 4.2 shoulder, 4.3 bridge, 4.4 ditals.



#### IV. Bandura Nomenclature

The modern bandura consists of three main parts<sup>1</sup>:

1. The body [*koriák* or *púdló*]
2. The neck [*derzhálno* or *rúchka*]
3. The strings [*strúny*], hardware [*strúnna armatúra*], and the chromatisation mechanism [*khromatyzatsíne pryláddia*].

These are made up of the following sections:

1'. The *koriák* is a resonator made up of the back [*spidniák*], and the belly [*verkh*, *verkhniák* or *déika*] which has in the centre a sound hole [*holosnýk*] which may have different shapes.

2'. The neck [*derzhálno* or *rúchka*] is surmounted by a scroll [*holóvká*]. Frequently the neck has a fingerboard [*grif* or *gryf*]. The scroll can be single, just for the bass strings, or double, for the bass and contrabass strings.

3'. The strings [sg. *struná*, pl. *strúny*] which are stretched only along the belly are called *prýstrunky* [pl., sg. *prýstrunok*], while those that go along the neck are the bass strings [*búnty* or *basý*]. The strings that are stretched from the contrabass scroll are called contrabass<sup>2</sup> strings [*vtóry* or *kontra-basý*].

The thickness of *prýstrunky* varies. They can be made of plain steel (violin, mandolin or guitar strings), or steel wound with a brass or copper wire (zither, mandolin or guitar strings). There are no ready made strings for a bandura so they have to be individually chosen for each instrument<sup>3</sup>. Recently nylon strings have also come into use.

Bass strings are made of steel, and always wound with fine wire; they are made for the guitar or specially manufactured for the bandura.

Guitar strings generally do not suffice for the contrabass strings; either they have to be specially made, or one could experiment with bass guitar or, better still, contrabass balalaika strings.

The free end of the string which is wound around the tuning pin is called

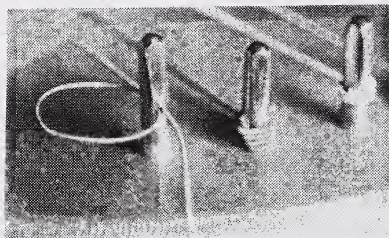
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<sup>1</sup> More information about bandura building can be found in S. Lastovych-Chulivsky's brochure (1956).

<sup>2</sup> By bandura convention, the bass strings running from the second scroll are called contrabass strings, although they do not fall in the contraoctave range as defined in traditional musical terms. (AH)

<sup>3</sup> Shtokalko may have been unaware that sets of strings for the Chernihiv bandura are being manufactured in the Soviet Union, but even there they are very difficult to obtain. (AH)

the *vus*. (It is attached to the tuning pin by means of a double loop<sup>4</sup>.)



The opposite end of the string is anchored to a tail piece [*strunnýk*] or rod [*grit*] by means of a ball or a loop.

The hardware consists of the following:

A. The strings are anchored to a metal tail piece [*strunnýk*] or to a metal rod [*grit*]. Some modern banduras do not have a tail piece at the bottom, the tuning pins are mounted there instead.

B. The top ends of the strings are attached to metal tuning pins or wooden tuning pegs [*kilký* - pl., sg. *kilók*]. Depending on which strings are attached to them, they are called the prystrunky, bass or contrabass tuning pins/pegs. The prystrunky pins are attached to the top part of the body, the shoulder [*obycháika*]. On some banduras this shoulder extends beyond the body, and is made of a separate piece of wood called the pin collar [*nabóika* or *brémka*]. The tuning pins are forced into holes called *hnízda* (pl., sg. *hnízdó*). In old-style banduras the bass pegs were placed in a pegbox. As was mentioned above, in some modern banduras the tuning pins are mounted on the lower end of the body and are covered with a special plate while the strings are held by ball ends larger than the string openings [*strúnni hnízda*] on the shoulder.

On the belly the strings cross a bridge [*pidstávka* or *kobýlka*] which mediates between the strings and the belly. In some banduras, especially of the Kiev type, the strings are anchored to a rod [*grit*] which is attached to the lower end of the body with metal tails. Such banduras have no bridge<sup>5</sup> and

<sup>4</sup> Although this is an excellent method it may be difficult to use if the string is thick and the hole in the tuning pin is small. If the string is wound, i.e., it has a thin wire wound around the steel core, some of that wire may be unwound to uncover the core and then the procedure may be completed. Another excellent method is proposed in Kabachok and Iutsevykh (1958, 20). (AH)

<sup>5</sup> Contrary to Shtokalko, the *grit* rested on wooden plates or feet which supported it on the belly, thus the *grit* acted as a bridge. (AH)

the strings are stretched between the rod and the tuning pins on the shoulder and scroll.

Frequently a treble nut [*obycháikova kobýlka*] is mounted on the shoulder, and extends under all the *prystrunky*, or there may be individual posts [*kozubók*, pl. *kozubký*] on which each string rests.

The chromatisation mechanism is an innovation which, at this time, is still in the stage of experimental search.

Of the many more or less successful chromatisation devices one should mention the system of *sobáchky* (pl., sg. *sobáchka*) at the shoulder that raise individual strings by one semitone, and a system of ditals [*retiazhky* (sg. *retiazhók*) or *peremykachí* (sg. *peremykách*)] which perform the same operation at the bridge on the belly.

The system of double strings as that found on the Kievan chromatic bandura is, in our opinion, the least successful attempt at chromatisation because it runs counter to the specificity of the instrument and its modal characteristics.<sup>6</sup>

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<sup>6</sup> Such banduras have additional strings for the semitones not in the fundamental key which are on a lower plane than the fundamental strings near the bridge but criscross them and rise to a higher plane near the shoulder. With this arrangement the left hand cannot play on the *prystrunky* because the semitone strings get in the way. This is a major drawback and Shtokalko objected to this type of bandura. (AH)



## V. Bandura Techniques

### Holding the Bandura and Hand Positions

Various traditional bandura schools recommended the bandura be held in a particular fashion according to the different ways in which the two hands were used in playing. This in turn influenced the shape of the instrument used by the various schools.

In the traditional *Chernihiv method* the left hand plays only on the bass strings, so it is positioned only on the neck. The bandura is held between the thighs at a right angle to the performer's body. The right hand plays only on the prystrunky and only with the index and middle fingers. Sound may be produced either by a stroke downward toward the finger tip, or by a contrary stroke upwards with the back of the fingernail. A combination of these movements can produce a special *tremolo*.

The ancient *Kharkiv method* employs both hands on the prystrunky.<sup>1</sup> The instrument is held parallel to the performer's body. (Hnat Honcharenko was a famous exponent of this school of playing.)

The *Poltava method* is a transitional variation of the above. The bandura is held at an angle to the body, the left hand plays mainly on the basses but occasionally also on the prystrunky. In the Poltava method the left hand can play on the basses without holding the neck between the thumb and palm, and can assume a position different from that used in the Kharkiv method.

In recent times as the bandura evolved playing techniques were also modified. Today they can be reduced to two extremes with various transitional variants:

1. The *Kharkiv method*, as developed by H. Khotkevych, is also known as the *Khotkevych type* of playing.

The bandura rests on the left thigh parallel to the player's body. The bandura has three points of support: the lower edge rests on the left thigh, part of the back rests on the player's chest and the third point is the left hand (thumb) on the shoulder of the bandura (*obychaika*). This method frees both hands to develop their technique to the maximum (Khotkevych 1930b: 9).

The *right* hand ranges over the entire instrument (basses and prystrunky), and strikes the prystrunky approximately in the middle of the sounding length. As it departs from this fundamental path<sup>2</sup> either toward the bridge

<sup>1</sup> The right thumb would play on the bass strings. (AH)

<sup>2</sup> The "fundamental path" is a line that unites the points where the fingers strike the strings. It lies somewhat below the midpoints of the vibrating length of the strings.

or to the shoulder the colour of the sound changes, as well.

The *left* hand also ranges over the entire bandura (basses and prystrunky), and usually moves in such a fashion that the thumb slides along the shoulder (*obychaika*), and the other four fingers strike the strings (bass or prystrunky) either down toward the fingertip, or up toward the back of the fingernail.

A particular feature of the Khotkevych method is a special position of the left hand, the so-called T = turned-over position. In this position the left hand comes over the shoulder (*obychaika*) of the bandura and plays on the prystrunky (and basses) with all five fingers along the "fundamental path," or, when necessary for special colour effects, at other points on the strings.

To keep the instrument from sliding, the performer must sit on a sufficiently high chair so that the left knee is bent at a right angle and the thigh is horizontal.

A piece of rubber attached to the bottom of the bandura where it touches the thigh may help to steady the instrument, by keeping it from sliding.

In special cases, when the bandura is very large or very heavy, a strap may be attached to the lower part of the back (*koriak*) and to the neck. This strap, when brought around the player's shoulder and back, serves to stabilise the bandura.

The player should sit in an upright position and look at the strings only when necessary. One should especially avoid poor posture with head bent toward the belly of the bandura. This is most important when we consider that the bandura is an accompanying instrument, and singing places special demands on the performer (head and body position and other requirements of vocal technique).

The performer must avoid any rigidity of arm, hand and fingers. All joints that do not actively participate in actual playing should provide for the elasticity of the other "working" joints. This is very important for proper sound production.

Muscles not actively working at a given moment should be relaxed. Rigid contractures and violent, unbalanced movements are always detrimental to the quality of both the playing and the sound itself.

The right forearm should move in a line parallel to the "fundamental path."

Whenever possible, the forearm and hand should be parallel to the belly and should tend towards a neutral horizontal position.

The palm should also be parallel to the strings.

In the neutral position the fingers should be slightly bent in the joint between the palm and the fingers, but straight in the other joints, the fingertips resting on the strings.

2. The *Kiev method* is associated with the modern chromatic bandura. In this method the instrument is held between the thighs, more or less perpendicular to the performer's body, the left hand plays only on the bass strings and supports the instrument. The right hand plays only on the prystrunky. This is something of a modification of the old Chernihiv method.

Inasmuch as this is the most *standard* bandura available at present, most present-day manuals of bandura technique are adapted to this instrumental norm.

In view of recent changes in the construction of banduras and the necessary concomitant changes in playing technique, a slight compromise between both playing methods is in order. This requires some improvement and modification in the way the bandura is held.

3. We accept the Khotkevych method of holding the bandura as a point of departure with the proviso that *the body of the bandura must not necessarily be parallel to the performer's body*. The deviation from this norm, however, should not exceed 45°. All other rules concerning the position of the bandura and of the hands continue to apply.

Between these two fundamental and contrary ways of playing the bandura, a series of intermediate variants exists today, partially the legacy of various old kobzar schools (Chernihiv, Poltava, Chernihiv-Kharkiv, Kiev-Poltava, Kuban and others).

Each playing method requires its own type of standard instrument.

A modern bandura should possess all the qualities of the traditional instrument, and at the same time it should permit a maximum of technical possibilities in diatonic modes (best by means of chromatising ditals) and optimal sound quality. It should avoid the excessive asymmetry introduced by Khotkevych in his kobza and it should utilise the positive features of the torban with its low registers (basses and contrabasses).

At present we see such an ideal in the type of bandura developed by Semen Lastovych-Chulivsky (cf. his brochure).

For methodological and pragmatic reasons related to the development of bandura technique the practical part of this manual will begin with the right hand on the prystrunky and the basic finger movements of the old Chernihiv and Poltava schools. Having mastered these relatively simple and easy steps,

we will gradually approach the Kharkiv techniques, at the same time trying to absorb the most important and best features of all traditional styles as a basis for the further development of the kobzar's art.



## VI. Sound Production

Although it is related to the lute family of plucked chordophones, the bandura requires a more complex method of sound production which could best be described as a plucked stroke.

Each finger has its own initial position *vis-à-vis* the strings. It executes a special movement that culminates with a plucked stroke, or, more precisely, a "struck plucking." The difference between tone production on the lute or guitar on the one hand and the bandura on the other can be expressed as follows: Guitar plucking requires that the fingers be bent in their (interphalangeal) joints for a somewhat oblique attack from below; in typical bandura plucking the strings are attacked obliquely from above and this action is centred on the finger-hand (metacarpal) joint. Of course this is but a general principle with numerous variants (especially if fingers other than the index are involved) necessitated by the position of the finger or needed modulation of the sound.

Fingernails<sup>1</sup> are necessary for playing the bandura; their length and shape must be adapted to the shape of the individual fingertip. Although it is difficult to give general rules and ultimately the fingernail question is resolved empirically, one can offer the following method to determine the proper length of the nails: If the fingers be raised to eye level, with the palm towards the viewer's face and viewed against a light, the nails should be visible and extend about 0.5 mm beyond the fingertip.

The nails require careful trimming with nail clippers and fine files. Scissors are not recommended for manicure. The nails should have smooth edges, and all sharp angles and cracks must be avoided.

The bandura stroke of the strong right index finger is a complex movement: The finger, straight in its (interphalangeal) joints, executes a broad oscillating movement from the finger-hand (metacarpal) joint. It strikes the string somewhat obliquely from above, touches it with the fingertip (which will become somewhat hardened from constant playing). A fraction of a second later the fingertip, having pulled back on the string, slips past it, barely engaging the fingernail, which produces the tone as it plucks the string.

There are numerous variations of this basic stroke, depending on the finger used, and the quality of sound needed. Khotkevych cited the following factors that influence the character of the sound:

---

<sup>1</sup> It should be mentioned that in the past some kobzars used a wooden anular plectrum or a thimble plectrum that would be placed on the right index finger up to the first joint.



1. The place where the string is plucked;
2. The finger which plucks the string;
3. The position of the finger;
4. The kind of movement made by the finger; and
5. The force with which the string is plucked.

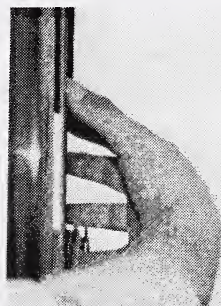
Besides this fundamental stroke from the fingertip downward toward the nail which Khotkevych describes as the O (ordinary) position, there is another method of plucking taken from the old Chernihiv school. There the string is struck in the opposite direction, that is nail first. Khotkevych called this the N (nail) position.<sup>2</sup>

The word "position" refers to the relationship of the nail to the string. Unless otherwise specified, the O position refers to the movement downward from the fingertip towards the nail. The N position can be either in ordinary location of the right hand and then is marked ON. For the locations of the left hand the marking may be ON or TN.

In our discussion of each finger we will limit ourselves to general comments which will be amplified later in discussions of specific technical devices.

### Right Hand

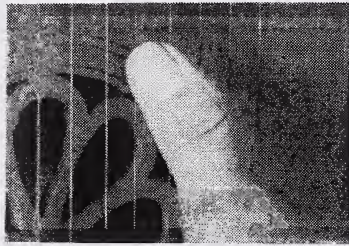
1st Finger (Thumb) Its initial position is somewhat oblique and the thumb is extremely straightened out in its base joint.




---

<sup>2</sup> Khotkevych distinguished between location (*pozytsiia*) and position (*polózhennia*). Location refers to the location of the hand. The right hand can be only in the O (ordinary) location, while the left hand can be either in the O (ordinary) or T (turned over) location.

The fingertip strikes the string with an oblique oscillating movement.



If the position is more perpendicular relative to the string and greater force is applied, the tone is louder, especially in the lower registers. If necessary, the fingernail alone can strike in this perpendicular approach without previously engaging the fingertip. In such cases strident loud tones are obtained.

If, on the other hand, the position is more oblique a tone can be obtained only with the fingertip without engaging the nail. Then the tone acquires a mellower colour.

After plucking the thumb can come to rest on the next string, it can dampen the struck string, or it can return to the neutral initial position and prepare for the next plucking.

**2d (Index) Finger** This finger (along with the third finger) profoundly influences the sound of the bandura. Its position is slightly oblique and strikes the strings slightly from the side. Like the thumb, after plucking the string, it can come to rest on the next string, it can dampen the struck string, or it can return to the initial position. Complex chords are played with the index finger slightly bent in the second joint to facilitate the placement of other fingers of the right hand.

There are other ways in which the right index finger is positioned — hard downward glides or special harmonic upward glides — but these will be discussed later.

The index and first fingers, when used in tandem, frequently play thirds, fourths, fifths, sixths and octaves.

**3d (Middle) Finger** Its position is similar to the index finger, it too can be slightly bent at the second joint if the fourth finger comes into play. The 2d and 3d fingers most frequently play thirds, as well as other intervals, either singly or in combination with other fingers.

**4th (Ring) Finger** It is used largely in chords and arpeggios.

**5th Finger (Pinky)** This finger is used in exceptional cases, such as broad

chords played with ten fingers.

### Left Hand

1st Finger (Thumb) This finger can be used only in the T location of the left hand (when the whole left hand is brought over the shoulder (*obychai-ka*) of the instrument). Normally only the other four fingers of the left hand play (although they can also play in the T location).

They should be applied to the strings as perpendicularly to the string as possible and strike them with their whole width, not with the side. More will be said about the left hand when individual exercises are discussed. Here it should be noted that the 2d, 3d, and 4th fingers are used on the bass strings with the 2d and 4th usually playing an octave apart.

The 2d (index) finger is usually kept straight and plays perpendicularly to the strings. It plays across the width of the neck of the bandura beginning at the lowest registers.

The 4th (ring) finger is bent when it plays on the bass strings and it must pluck the strings from below in an almost guitar-like fashion in the high bass register.

The 3d (middle) finger assumes an intermediate position between the 2d and 4th fingers.

In some traditional schools (especially Chernihiv) a reverse placement of fingers of the left hand is used on the basses; that is, the 4th finger plays on the lowest registers, the 3d in the middle, and the 2d on the higher basses. We consider this technique to be technically unjustified and do not recommend it.



## VII. Kobzar Tuning

Ancient Ukrainian music and song, and especially ancient kobzars' music, is built not on the contemporary European scale with its major and minor, but on special modes. It is not the task of this work to give a detailed musicological analysis of the historical development of Ukrainian song; for this purpose the interested reader can turn to the original works of Petro Sokalsky (1888), Mykola Lysenko (1955a, 1955b), Filaret Kolessa (1907, 1910, 1910-13, 1913), and others. Here we will touch only those aspects of the problem that are relevant to kobzar's technique and "chromatised" modes.

According to Lysenko, the harmonic octave system with its leading tone that gravitates to the octave is alien to our ancient songs. These are built on a rather homophonic system of fifths that has its own leading tone, usually in an augmented fourth or diminished fifth.

The chromatisation of the fourth gives it special tension and dramatism. The chromatisation of the fifth emphasises the expression of grief. Lysenko further noted the *leading tone to the tonic* (on the bandura as a rule it is not in the octave but to the tonic from below), chromatisation of the third to the dominant to brighten the minor, chromatisation of the transitional tones to soften the passages between the fourths, and finally the chromatisation of the leading tone to the dominant "to emphasise the feeling of lyrical ardour."

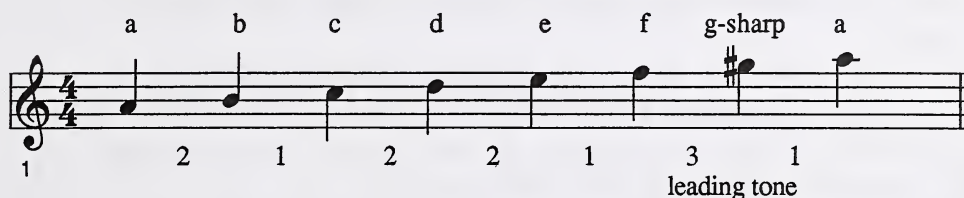
In spite of the richness of chromaticism which has found expression in vocal improvisation and melismatics, the fundamental kobzar's tablature has more standardised modes and is characterised by special diatonics. This diatonicity permits a free vocal superstructure with its own laws of of melodies and harmonics that often contradict conventional European musical laws. For example, the virtuoso kobzar Hnat Honcharenko, an inheritor of the most noble and ancient kobzar's traditions, used two entirely different scales in his recitatives and kobza accompaniment (cf. Kolessa's transcription of the phonographic recording of his *duma* about Oleksii Popovych<sup>1</sup>).

<sup>1</sup> The recordings of the singing and playing by exponents of the ancient kobzar's art were made in 1908-9 by Lesia Ukrainka and Klym Kvitka, Opanas Slastion, and others. These phonographic cylinders were transcribed by Kolessa and published by him in the Shevchenko Scientific Society's *Materiialy do ukrainskoi etnolohii* [Materials of Ukrainian ethnology](Kolessa 1910-13). In 1969 they were reprinted by Naukova dumka publishers in Kiev as *Melodii ukrainskykh narodnykh dum* [Melodies of Ukrainian folk dums] (Kolessa 1969), and in 1971 the all-Union record company Melodiya issued some of them on a phonodisc *Do 100-richchia vid dnia narodzhennia Lesi Ukrainky* [On the centennial of Lesia Ukrainka's birth](N<sup>o</sup> D 029429-30). This disc has the playing and



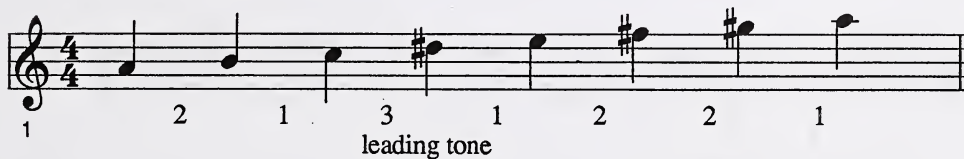
When Lysenko analysed ancient Ukrainian folk songs and particularly the melodies of the kobzar Ostap Veresai he distinguished three unique scales built on ancient modes<sup>2</sup>:

1.



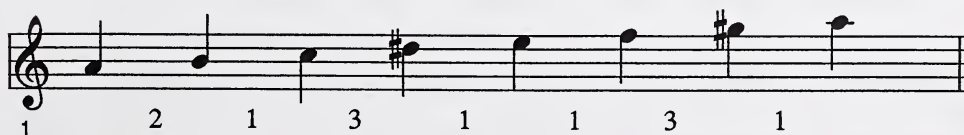
This is the modern harmonic minor with a leading tone on the upper fourth.

2.



This is an ascending minor scale with a leading tone in the lower fifth.

3.




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singing of the kobzars Hnat Honcharenko, Stepan Pasiuha, Ivan Kuchuhura-Kucherenko, Mykhailo Drevchenko, Opanas Slastion and the singer Iavdokha Pylypenko. Sofiia Hrytsa wrote excellent jacket notes for this edition. (AH)

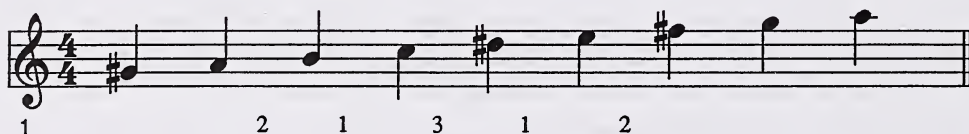
<sup>2</sup> In all musical examples the interval between notes will be given in semitones. (AH)

This is an oriental minor scale with a leading tone in the fifth and fourth, the so called Hungarian tetrachord.

According to Sokalsky the diatonic base of ancient Ukrainian songs is the foundation to which "colouration" was added — chromatisation and the leading tone (although different from the European one which leads down from the octave) — but in a system of fifths which is related to ancient Perso-Arabic and Assyrian scales.

In view of this system of fifths it is sometimes difficult to ascertain the position of the tonic. In ancient *dumy* one can sometimes feel, instead of a definite monotonicity, a sort of bitonicity, a tonal polarity which oscillates between two fundamental tonics that are a fifth apart.

An analysis of Kolessa's transcriptions of ancient kobzars' *dumy* reveals a special modality peculiar to a more archaic repertoire. This is the so called dorian minor with a characteristic augmented IV step on the leading tone of the lower tonic.



As can be seen from Lysenko's and Kolessa's analyses, these characteristic intervals of three semitones are one of the hallmarks of ancient kobzars' music.

The tuning of the ancient kobza did not come down to our times, nor can anything be said with certainty about the ancient bandura. However, we can state that the tuning was adapted to the aforementioned diatonic principles. It is known that 19th c. banduras used different tunings with their own names, for example:

1. bandurists' (*bandurýstskyi*)
2. fiddlers' (*skrýposhnyi*)
3. mournful (*zhálibnyi*)
4. plagal<sup>3</sup> (*kósyi*)

---

<sup>3</sup> The term plagal is used to translate Ukrainian *kosyi* - both mean slanted - and it should not be confused with its meaning as used with mediaeval church modes. (AH)

It is interesting to examine the tuning of Ostap Veresai's kobza-bandura.

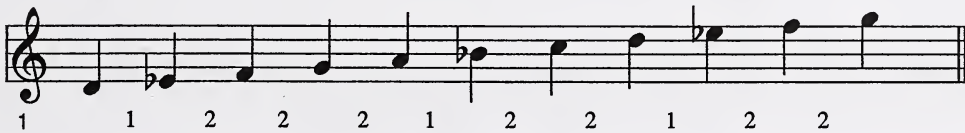
basses

prystrunky

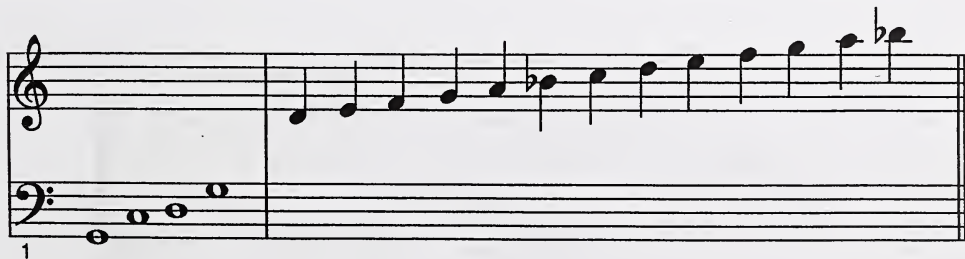


As Lysenko pointed out, one of the salient features of this tuning is the augmented fourth (g — c-sharp) which resembles the hypolydian or syntonolydian modes of the ancient Greeks.

The ancient tuning of a bandura described by O. Rubets<sup>4</sup> was as follows:



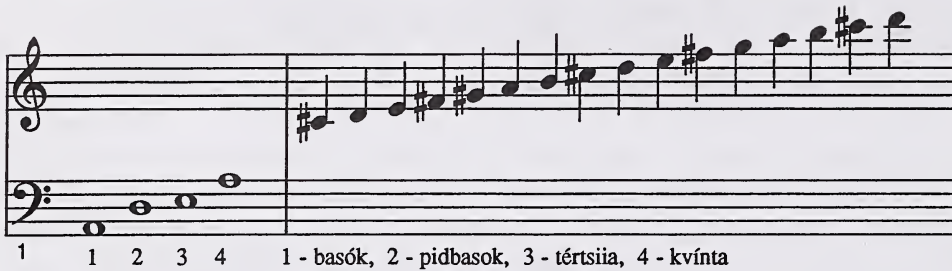
Another record of the tuning of a traditional purely diatonic bandura shows:



<sup>4</sup> cf. Humeniuk 1967: 87. (AH)

(Bandura in the museum of the St. Petersburg Conservatory)

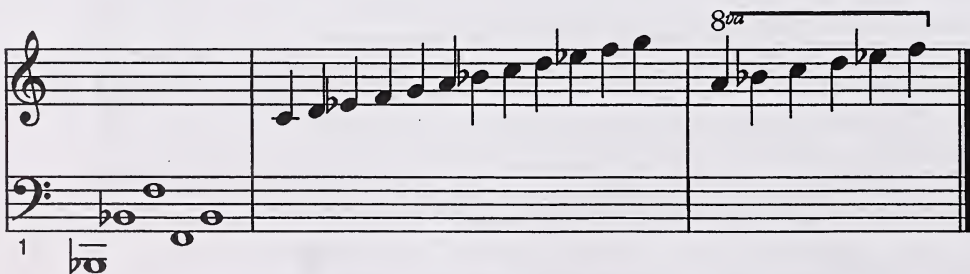
P. Bratytsia's bandura was tuned as follows:



Here one can perceive the influence of the European minor in the absence of all archaisms in the repertoire, cf. the fragment of the *duma* about Khmelnytsky and Barabash:



Mykhailo Kravchenko, a representative of the Poltava school, tuned his bandura thus:



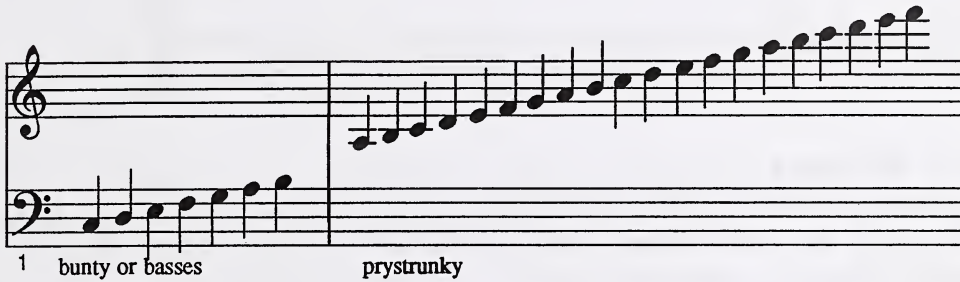
It must be noted that this record of the tuning of his bandura does not quite



coincide with the texture of Kolessa's transcriptions where the "dorian minor mode" is used.

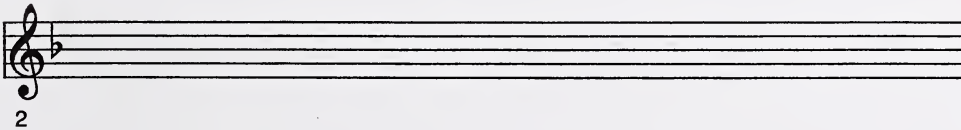
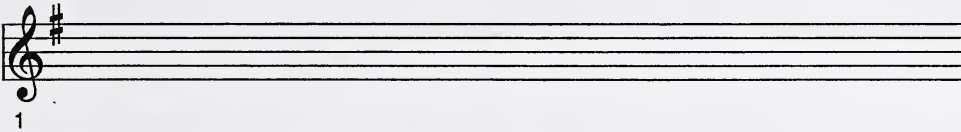
To complete our enumeration of bandura tunings we should also list the tunings used by modern bandurists.

In his *Samonavchytel hry na kobzi abo banduri Domontovych* (1913) recommended the following tuning:



This fundamental tuning allows two modifications:

1. f-sharp, and
2. b-flat



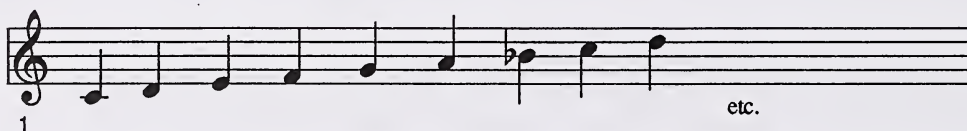
Khotkevych's original bandura was tuned in C major:



But here Khotkevych introduced a certain conditionality for the bandura was really tuned in a different scale: Do sounded as f or f-sharp, so it was not C major but F major (or G-flat major). Thus Khotkevych introduced a relativity in his bandura scores and made the bandura a transposing instrument.

Departing from the fundamental C major Khotkevych also recommended seven main retunings:

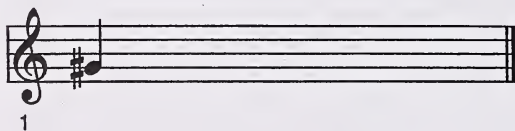
1. The 7th prystrunok b is retuned as b-flat.



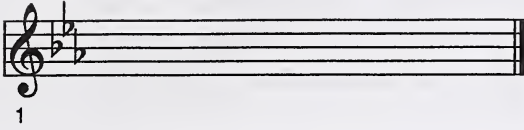
This allows one to combine major and minor passages.

2. Further to the above the bass is also retuned as B-flat for a scale of F major.

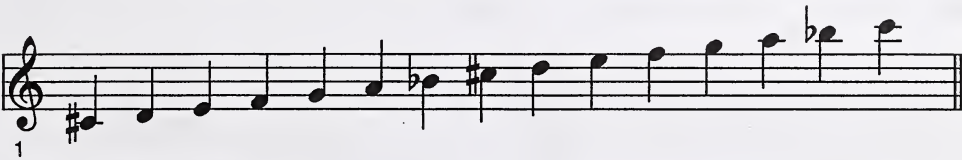
3. g is retuned to g-sharp for minor scales.



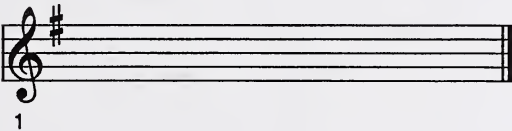
4. e is retuned as e-flat and a as a-flat for a scale of c minor.



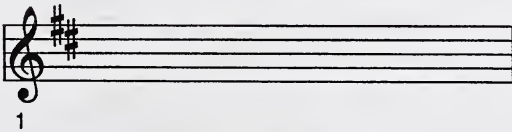
5. Khotkevych particularly recommended d minor which is tuned as follows:



6. If f is retuned as f-sharp the key of G major is obtained.



7. Its corresponding minor is obtained by tuning d to d-sharp:

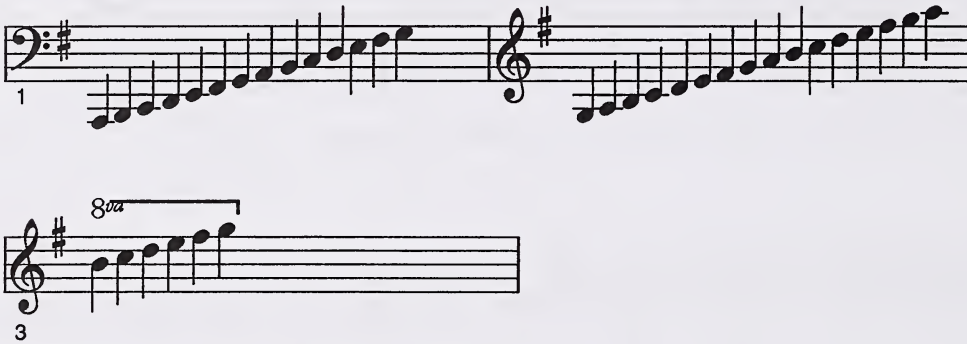


It must be reemphasised that these tunings are relative (transposed) and are based on C major.

The introduction of transposed notation into bandura literature had its advantages and disadvantages. Some of the advantages were that the bandura could be easily adapted to the bandurists' voice, the transparency of the notation and various retunings.

Among the disadvantages was the introduction of frequent misunderstandings in the interpretation of various scores where the absolute tuning was not indicated, as well as its unsuitability for modern chromatic banduras.

But in the meantime other bandurists wrote many non-transposing scores which usually refer to banduras tuned in G major.



The number of basses and prystrunky can vary.

As can be seen, this system of notation introduces some difficulties into the placement of the bandura tablature.

Generally one can recommend the transposing system of notation if the bandura is strictly diatonic, but the absolute, non-transposing system of notation is recommended for modern banduras with Lastovych-type ditals.

Before examining them in detail, let us make a small inventory of transposing tuning systems which can be used successfully in bandura repertoire.

Our basis is a bandura with at least two and a half octaves of prystrunky and one octave (or preferably two octaves) of basses.



The basic tuning is C major:

vtory      buntty      1st octave      2d octave

1 D E F G A B c d e f g a b c'

c' d' e' f' g' a' b' c'' d'' e'' f'' g'' a'' b''

3d octave prystrunky

8va

3 c''' d''' e''' f''' g'''

The fundamental tone (Do) can be tuned at will, but we recommend that G be used so the bandura will be tuned in G major.

The other keys that can be derived from the above are:

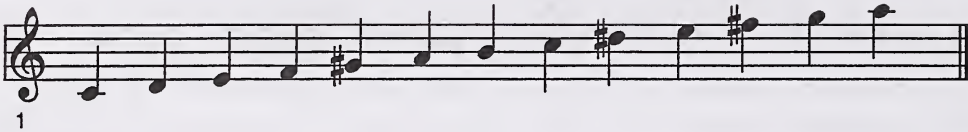
1. Plagal (*kósyi*): b<sup>2</sup> is retuned as b-flat<sup>2</sup>.
2. Kuban: b<sup>2</sup> is lowered to b-flat<sup>2</sup>  
b<sup>1</sup> is lowered to b-flat<sup>1</sup>.
3. Pochaiv: b<sup>2</sup> is lowered to b-flat<sup>2</sup>  
b<sup>1</sup> is lowered to b-flat<sup>1</sup>  
c<sup>2</sup> is raised to c-sharp<sup>2</sup>.

1

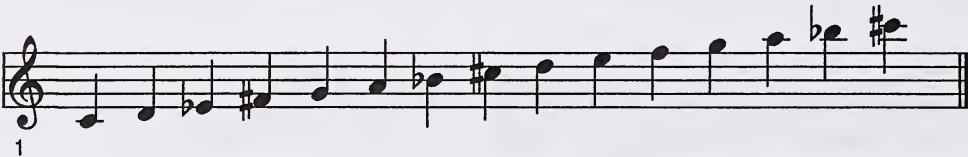
4. Mournful (*zhálibnyi*): g<sup>1</sup> is raised to g-sharp<sup>1</sup>.
5. G major: f<sup>1</sup> is raised to f-sharp<sup>1</sup>.  
f<sup>2</sup> is raised to f-sharp<sup>2</sup>.

Some *lebii*<sup>5</sup> tunings

6. *Lebii* A (g-sharp<sup>1</sup>, d-sharp<sup>2</sup>, f-sharp<sup>2</sup>)



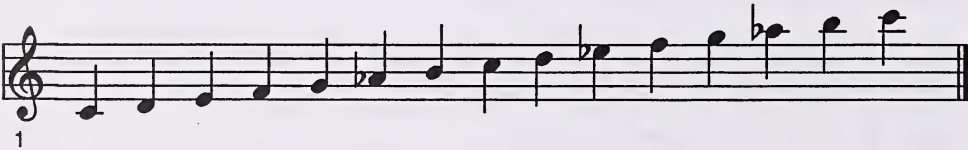
7. *Lebii* G (e-flat<sup>1</sup>, f-sharp<sup>1</sup>, b-flat<sup>1</sup>, b-flat<sup>2</sup>, c-sharp<sup>2</sup>, c-sharp<sup>3</sup>)



8. *Lebii* D (c-sharp<sup>1</sup>, g-sharp<sup>1</sup>)



9. *Lebii* F (a-flat<sup>1</sup>, a-flat<sup>2</sup>, e-flat<sup>2</sup>)



Several other tunings exist besides the above, but they are used only for individual works and it is not useful to cite them here.

<sup>5</sup> We shall use the term *lebii mode* to designate scales that were used in ancient kobzars' repertory.

For those interested we will cite also the tuning of the torban and husli. Vidort's torban was tuned as follows (cf. Lysenko):



It can be seen that this is basically F major. The individual bass strings can have their own names, e.g., *basok*, *tertsiia*, *sekunda*, *kvinta*.<sup>6</sup> The contrabasses (*baiorky*) are strings wound with a thin wire, and are pairs to the other strings tuned an octave higher. The bass strings (at least the four highest ones) can be stopped on the fingerboard as on a lute or guitar.

Besides the "cheerful" tuning given above the torban could also be tuned "mournfully" by lowering the *tertsiia* a semitone to a-flat.

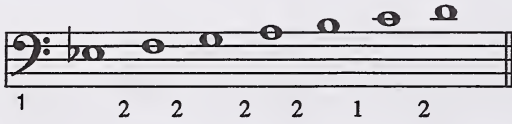
We should mention that torbans existed with as many as sixty strings, and these were called "full" (*povnyi*) torbans.

The torban can be considered to be a hybrid of the later bandura and late west European lute. The double bass scroll was probably borrowed from the west European theorbo.

The modern bandura, while preserving its traditional shape, has adopted the torban scroll for more convenient use of the bass range.

<sup>6</sup> Although *tertsiia*, *sekunda*, and *kvinta* mean third, second and fifth respectively in Ukrainian, here these terms seem to have been chosen arbitrarily without reference to real musical intervals. (AH)

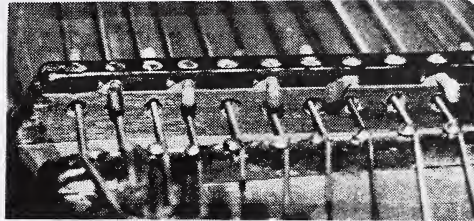
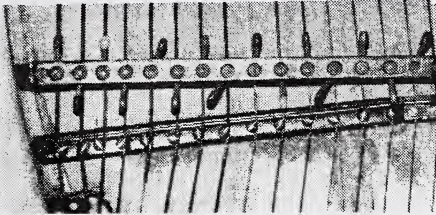
At the beginning of the 18th c. the husli preserved in the St. Petersburg Conservatory were tuned as follows (Khotkevych 1930a: 60):





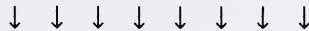
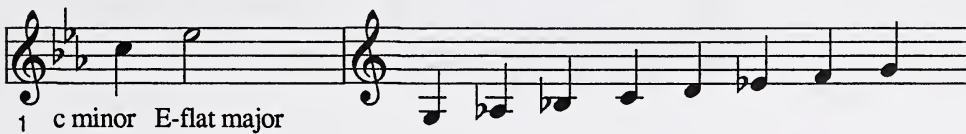
## VIII. Tuning the Modern Bandura

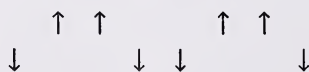
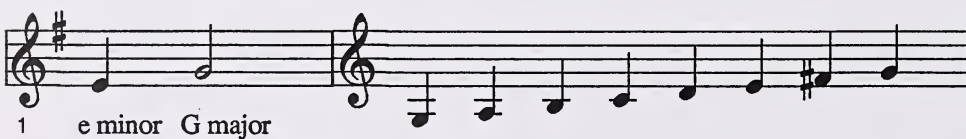
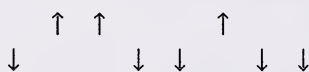
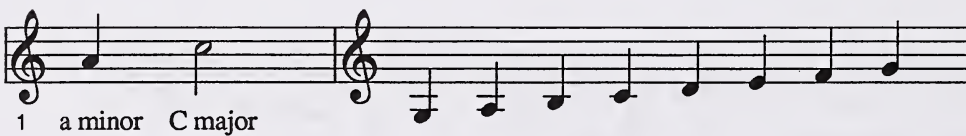
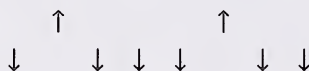
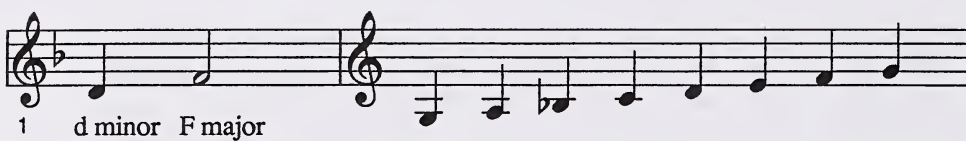
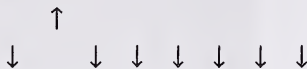
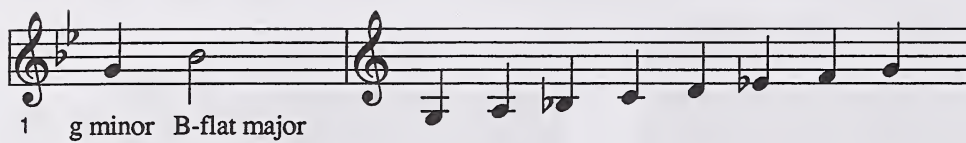
Using S. Lastovych-Chulivsky's chromatisation mechanism each string can be easily raised by one semitone.

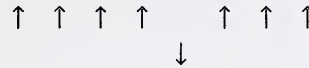
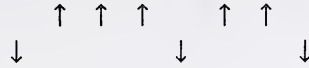
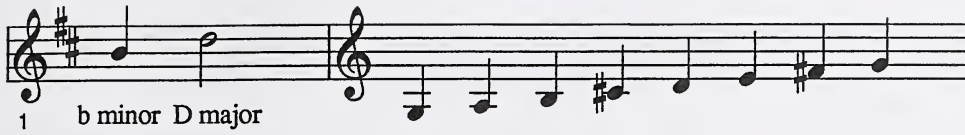


In view of what has been said above about transposing and non-transposing systems of notation we shall conclude that Khotkevych's transposing system is impractical and that non-transpositional notation should be used. This is the only way to avoid needless confusion. The point of departure will be the key of c minor and its major counterpart, E-flat major. For this all the ditals are disengaged, all strings are thus free of any chromatic impositions.

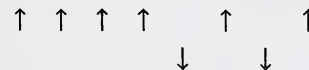
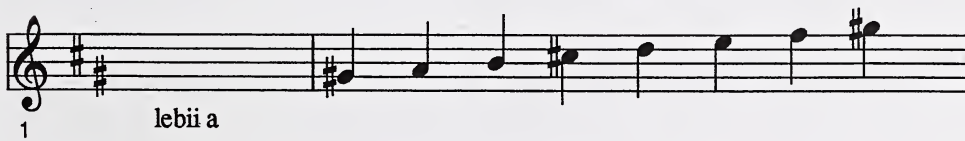
Table N° 1







# 1. Modes for Banduras with Dital Chromatisation







Nº 1

Nº 2

Exercise Nº 1: Treble clef, key of C minor (three flats). Treble staff has two chords: C minor (C4, E♭4, G4) and E-flat major (E♭4, G4, B♭4). Bass staff has two notes: C3 and E♭3. Exercise Nº 2: Treble clef, key of G minor (two flats). Treble staff has two chords: G minor (G4, B♭4, D♭5) and B-flat major (B♭4, D♭5, F5). Bass staff has two notes: G2 and B♭2.

1 c minor E-flat major g minor B-flat major

Nº 3

Nº 4

Exercise Nº 3: Treble clef, key of D minor (two flats). Treble staff has two chords: D minor (D4, F4, A♭4) and F major (F4, A4, C5). Bass staff has two notes: D2 and F2. Exercise Nº 4: Treble clef, key of A minor (no sharps or flats). Treble staff has two chords: A minor (A4, C5, E5) and C major (C5, E5, G5). Bass staff has two notes: A2 and C3.

1 d minor F major a minor C major

Nº 5

Nº 6

Exercise Nº 5: Treble clef, key of E minor (one sharp). Treble staff has two chords: E minor (E4, G4, B4) and G major (G4, B4, D5). Bass staff has two notes: E2 and G2. Exercise Nº 6: Treble clef, key of B minor (two sharps). Treble staff has two chords: B minor (B4, D5, F#5) and D major (D5, F#5, A5). Bass staff has two notes: B2 and D3.

1 e minor G major b minor D major

## Nº 7

## Nº 8



Table Nº 1 provides an idea about the possibilities of a gradual transition into different keys by engaging various ditals.<sup>1</sup> For the sake of simplicity in this presentation, only one octave will be shown, but one should remember that what is shown here applies to all octaves. Arrows pointing down indicate that the dital is in neutral (disengaged) position, while arrows pointing up indicate that the string has been raised by one semitone.

This system can provide eight basic major scales and their eight parallel minor scales.

Furthermore, and this is very significant, it can also give us those modes that were discussed in the previous chapters, including the lebii. Finally, it provides the opportunity to construct experimental, arbitrary modes, for example, atonal modes 1 and 2.

Henceforth in this work the treble (G) and bass (F) clefs, with the addition of ledger lines for high or low tones will be used.

Bandura music is written on two staves, not unlike piano music. The top staff, however, is reserved for the right hand and the lower for the left. Both clefs can be used, as the need arises, on both staves, as may be seen in examples 1—4.

At times it may be necessary to write music for both hands on the same staff. In such cases the notes for the right hand are written with the stems up, for the left hand with the stems down. (Examples 5, 6).

<sup>1</sup> The reader should remember that the various key signatures accessed through chromatic alteration have little to do with the major/monor tonal system but with pitches, the specific function of which is specific to a given modal (scalar) structure. (AH)

5.

Example 5 shows two systems of musical notation. Each system consists of two staves. In the first system, the right staff has a treble clef and the left staff has a bass clef. The right staff is labeled "right hand on prystrunky" and the left staff is labeled "left hand on basses". In the second system, the right staff has a bass clef and the left staff has a treble clef. The right staff is labeled "right hand on basses" and the left staff is labeled "left hand on prystrunky". A small number "1" is written below the first staff of the first system.

Example 5 shows two systems of musical notation. Each system consists of two staves. In the first system, the right staff has a treble clef and the left staff has a bass clef. The right staff is labeled "right hand on prystrunky" and the left staff is labeled "left hand on prystrunky". In the second system, the right staff has a bass clef and the left staff has a bass clef. The right staff is labeled "right hand on basses" and the left staff is labeled "left hand on basses". A small number "1" is written below the first staff of the first system.

6.

Example 6 shows a single system of musical notation. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. A single hand is playing on both staves, indicated by a single melodic line that spans across both staves. A small number "1" is written below the first staff.

In rare instances it is more convenient to write the score for one hand on two staves. Then it is necessary to indicate which hand is to play. (Example 7).

7.

right hand on basses  
and prystrunky

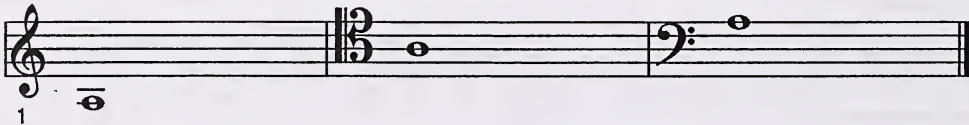


It should be mentioned that on some bandura scores the tenor (C) clef can be found. It was introduced by Khotkevych to dispense with low ledger lines in the treble clef (as well as high ones in the bass clef). He used the tenor clef fairly extensively in his manual (1930b). Thus, for example, the a of the small octave is written as follows:

8. Treble clef

Tenor clef

Bass clef



The first prystrunky octave and the upper bass strings (here given in C major for the sake of simplicity) in the tenor clef:



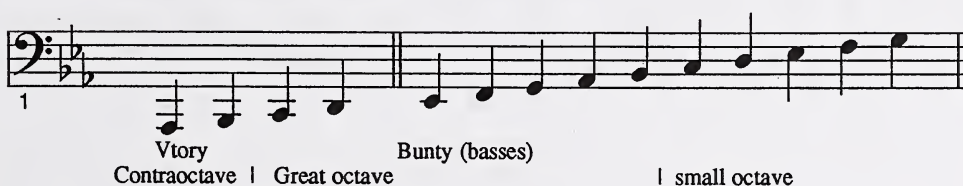
9.

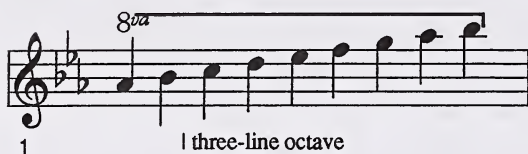
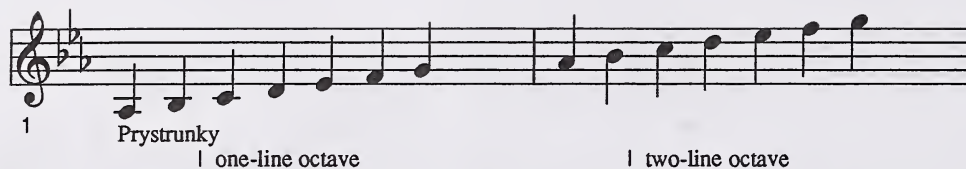


As can be seen, the advantages resulting from the use of the tenor clef are minimal, but it is mentioned here out of a feeling of bibliographic responsibility.

The bandura tablature used in this manual will be based on true (nontranspositional) notation, so the basic tuning of a bandura will be as follows:

## 10. Table № 2



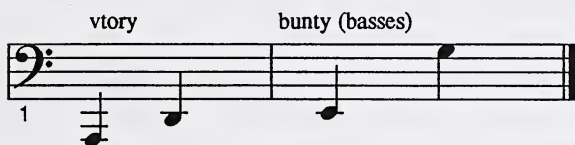


As evident from this diagram, the bandura has a range of approximately five octaves, beginning with the top two tones of the contraoctave, and ending with the three-line octave. On occasion, bandurists designate the pitch of a tone by the relative position of the string, and such expressions as "the first, second or third prystrunky octave" may be encountered but this has no relationship to the musical designation of the octaves (cf. Table № 2).

(Various bandura models have different number of the higher prystrunky, while some do not have contrabasses. This, however, changes neither the principles of tablature, nor the quality of playing to any considerable degree.)

## IX. Bandura Tablature and Tuning

For practical reasons one must remember which notes on a musical score correspond to which string on the instrument. A benchmark is the highest bass string which is at the same time the beginning of the prystrunky.<sup>1</sup> This is the note G of the treble clef, as shown on the diagram. One must be able immediately to find the upper and lower octaves of this string.



We can easily identify the contrabass strings if we remember that the lowest contrabass string corresponds to the note on the third ledger line, while the lowest bass string corresponds to the note on the first ledger line.

The bandura must be tuned with a key that fits the tuning pins snugly. The instrument must be tuned in the basic (home) key with all the ditals disengaged. In our case it is E-flat major/c minor.

After having tuned one octave to the key of E-flat major, beginning with the fifth prystrunok, we tune the higher prystrunky and the bass strings. The basic octave can be tuned to a piano, but after some practice a single reference tone will suffice (tuning fork, pitchpipe etc.<sup>2</sup>).

<sup>1</sup> On some banduras the first prystrunok is tuned in unison with the last bass string.

<sup>2</sup> Lately electronic tuners have appeared on the market. Although they can be somewhat costly they make the tuning process infinitely easier. (AH)

When the bandura has not been tuned for a while, or if it has been newly strung, tuning requires patience and time. The strings often have to be tuned several times until they "settle." When a new string is being tuned we usually tune it somewhat (one semitone) higher than required and only then down to correct pitch. This will prevent premature breakage.

Once the bandura has been tuned in the basic key, such ditals are engaged as are needed to get the desired new key. To check the correctness of the tuning we play the basic chords in that new key.

To facilitate the mastery of the practical material of this manual minor digressions into musical theory will be included as the need arises. These, however, so as not to distract from the purpose of this work, will have only a fragmentary character.

Inasmuch as the kobzar's art requires not only mastery of the instrument but also an understanding of style and form and, above all, the ability to improvise, each student should become familiar with such fundamentals of music as harmony, counterpoint and elementary composition.

The bandura is not a universal instrument, but a highly-specialised one with a unique character and so we recommend that no one begin his or her music studies with the bandura alone.

Command of any universal instrument will be most useful to every beginning bandurist. With this in mind we consider that the fundamental information on music as may be found in beginners' manuals of other instruments are superfluous here.

And one more general comment:

Exercises will progress in two directions:

A. building up of the fundamentals of fingering;

B. providing the fundamentals for bandura mastery and artistry.

For this reason the exercises will progress on two parallel paths:

A. Gradual development of fingering technique by means of calisthenic devices which we will call "exercises" and mark "Ex" with their serial number. Here only the principle of the exercise as an example will be given for the student to develop further on his/her own.<sup>3</sup>

B. Exercises of a more musical character and which will relate to various pieces of the bandura repertoire.

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<sup>3</sup> Where etc. appears at the end of a score the exercise is to be continued in an ascending and descending direction. (AH)



For the sake of simplicity in the early chapters only the key of C major will be used. This will facilitate the use of this manual as well for those who are accustomed to the transpositional system of notation for the bandura.

Fingernails require great care. They should be kept within the proper limits of length because the danger of breaking increases if they grow too long, and the tone produced will be of inferior quality if they are too short.

This requires periodic trimming (every three to five days, depending on individual characteristics) with a fine nail file or clippers. Scissors are not recommended because they are more difficult to control, and make tiny cracks which, though at first invisible, later can lead to breakage of the nail.

Various *kistochký* (plectra) that kobzars have used in the past cannot come close to "live" fingernails. Therefore, if the nail should break, measures must be taken to preserve its useability. Plastic cement (the best may be Duco Cement) appropriate to the injury can be used as follows: A thin layer is applied to the nail and then it is covered with layers of tissue paper. When this "nail prosthesis" dries it is covered with one or more layers of nail polish to mask the lower layers of repairs.

Such a prosthesis or mask cannot last indefinitely and will drop off after two to four days. Therefore, as the need arises, this prosthesis should be renewed before it falls away by removing the cement and nail polish with acetone.<sup>4</sup>

Likewise, after each playing, the strings should be wiped with a dry cloth or one that had been moistened with lighter fluid or a solvent like benzene.

---

<sup>4</sup> After Shtokalko wrote this *Kobzars' Handbook* artificial fingernails appeared on the market. They are stronger than Shtokalko's prostheses; but they, too, are far from perfect. The reader is invited to experiment until a suitable model has been found. (AH)

# EXERCISES

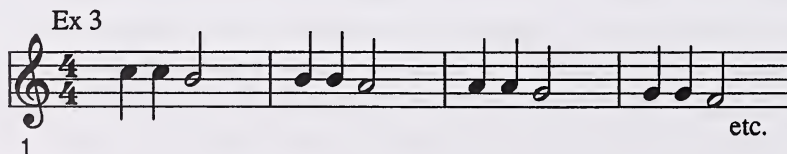
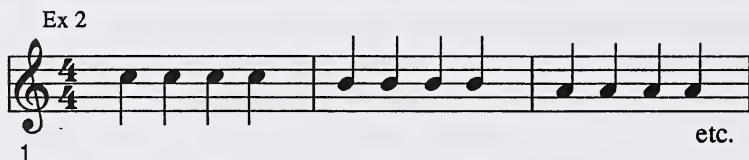
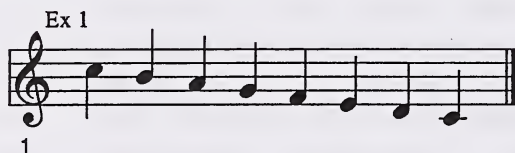
## I. Right Hand

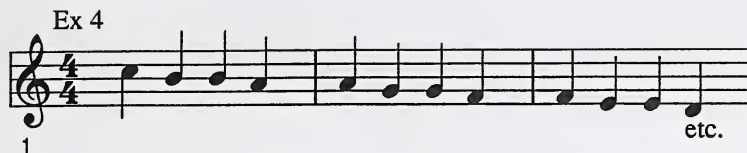
### 1. One Finger Exercises

#### A. Descending Movement

We begin with the 2d (index) finger of the right hand. Before proceeding to the exercises proper one must recall everything that has been said in the preceding chapter about hand and finger positions and holding the bandura.

Movement downward is obtained by consecutive striking (plucking) of the string with the 2d finger. After engaging the string the finger comes to rest for an instant on the neighbouring (lower) string, and then with a smooth oscillating movement it returns to its original position. It then strikes the next string. Effort should be directed towards making all sounds even, clean and of equal volume.

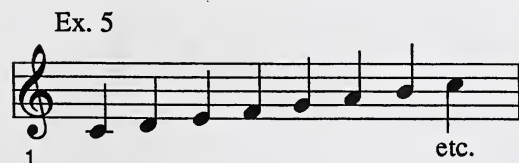




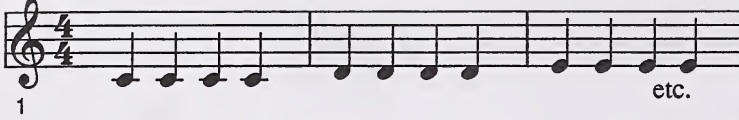
Ex 1—4 should be practised first in the range of one octave and then, having mastered this to some degree, they should be played over the range of the whole bandura. This refers to all subsequent exercises as well.

### B. Ascending Movement

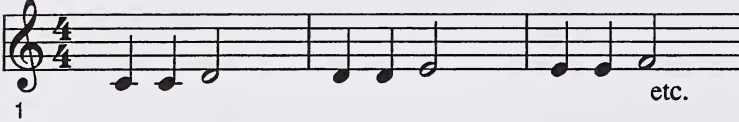
In both descending and ascending movements one must endeavour that the right hand move parallel to the belly and that the finger be in the same original position at the beginning of each stroke. At the initial stages unbalanced, too strong or too weak, strokes must be avoided. The early exercises must be performed especially carefully if the acquisition of bad habits is to be avoided.



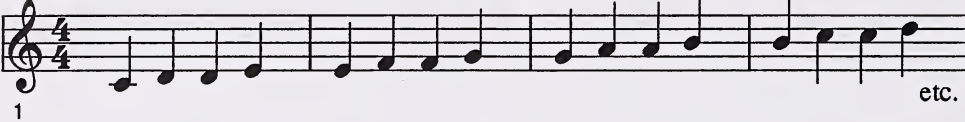
Ex 6



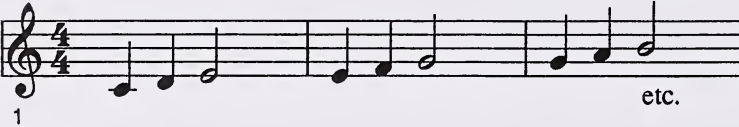
Ex 7



Ex 8

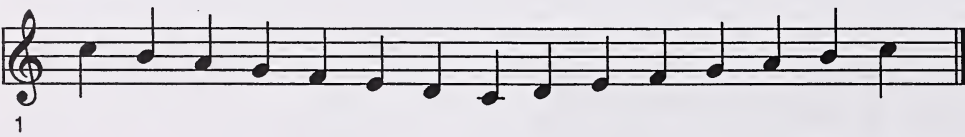


Ex 9



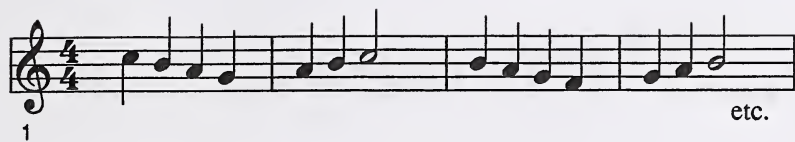
### C. Combined Movement

Ex. 10

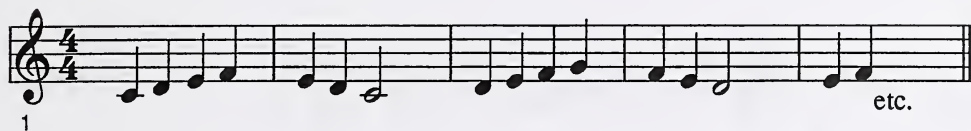




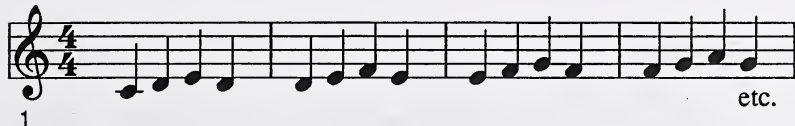
Ex 11



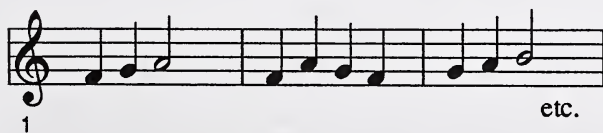
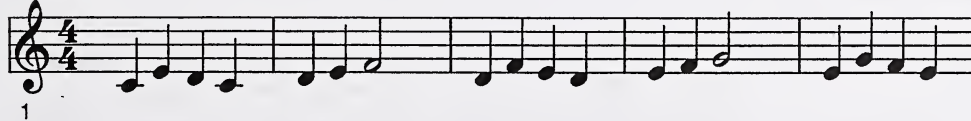
Ex 12



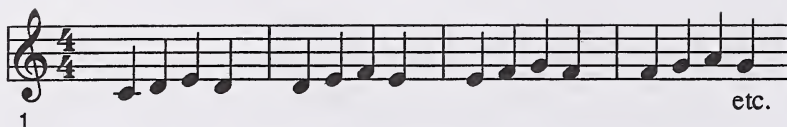
Ex 12a



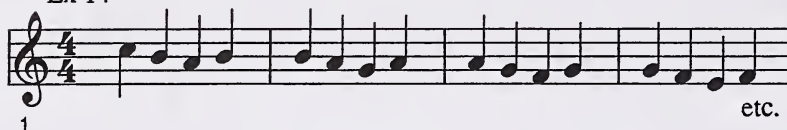
Ex 12b



Ex 13



Ex 14



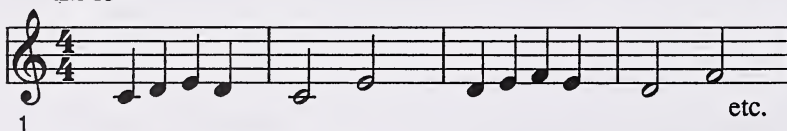
Having mastered Ex 1—14 with the 2d (index) finger they should also be performed with the 3d (middle) and 4th (ring) fingers, as well as with the 1st (thumb).

#### D. Exercises in Different Intervals

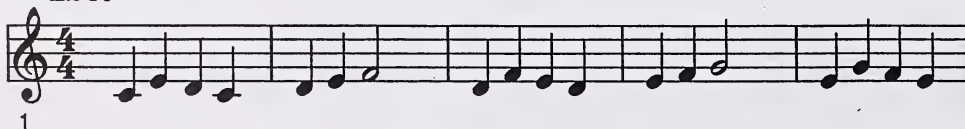
In the following exercises we find not only the movement to the very next string (the *second*) but also a "skip" of a *third* where a string has to be skipped while ascending or descending.

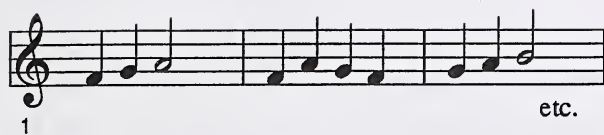
##### 1. Skip to the Third

Ex 15

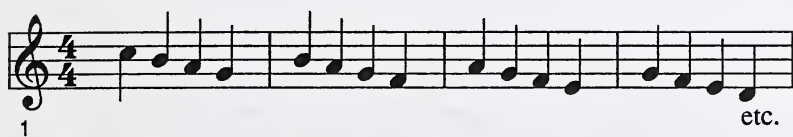


Ex 16



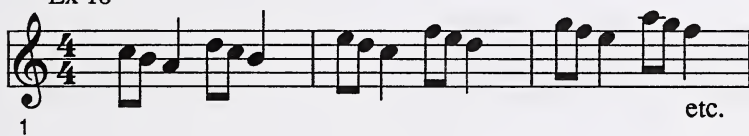


Ex 17



## 2. Skip to the Fourth

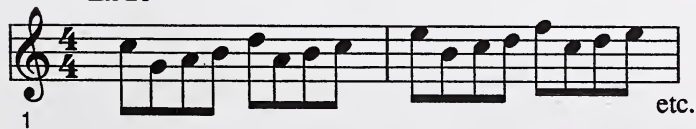
Ex 18



Ex 19

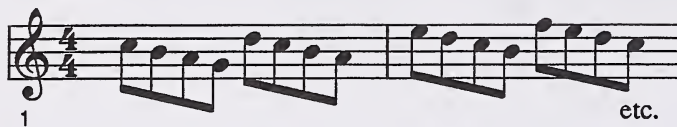


Ex 20

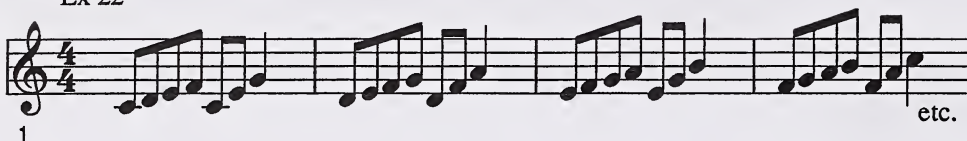


3. Skip to the Fifth

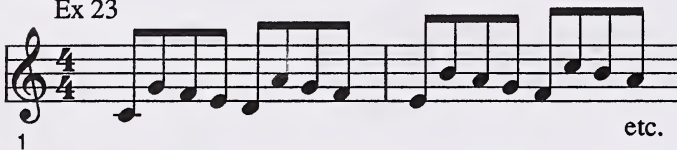
Ex 21



Ex 22



Ex 23

4. Skip to the Sixth

Ex 24



Ex 25





5. Skip to the Seventh

Ex 26

1 etc.

Ex 27

1 etc.

6. Skip to the Octave

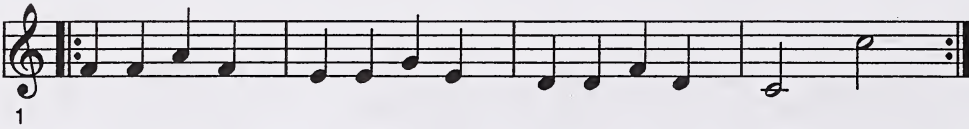
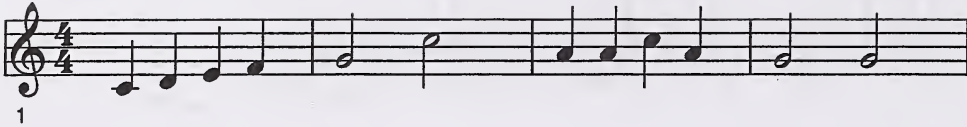
Ex 28

1 etc.

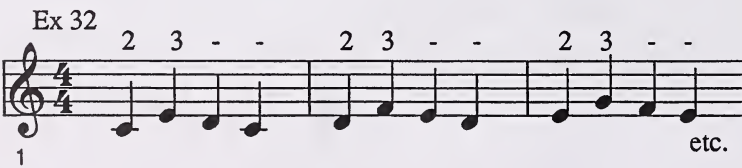
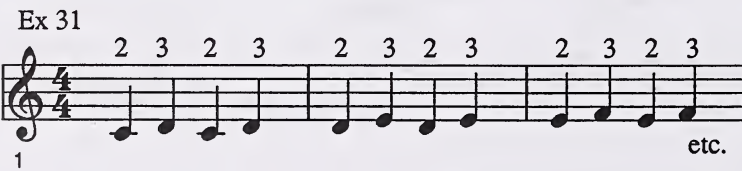
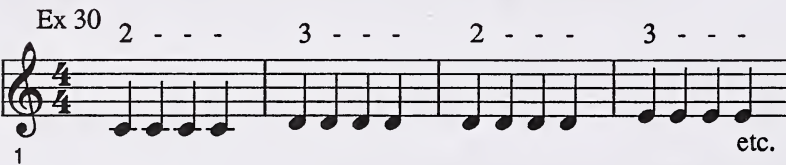
Ex 29

1 etc.

## OI PID HAIEM, HAIEM



2. Alternating Two Finger Exercises  
(2d and 3d Fingers)



## Ex 33

Ex 33

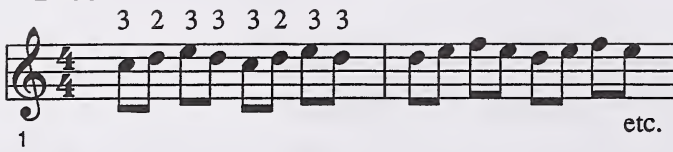
## Ex 34

## Ex 35

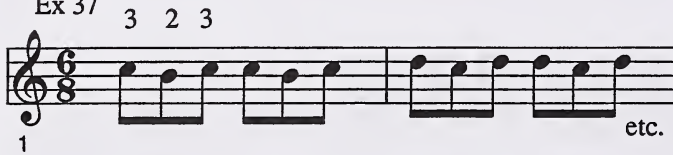
Ex 35

1 2 3 2 2 3 2 2 3 2 etc.

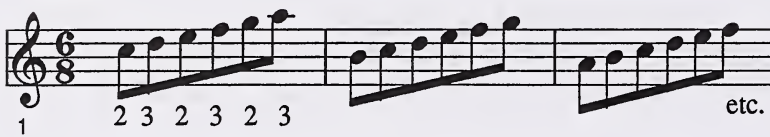
Ex 36



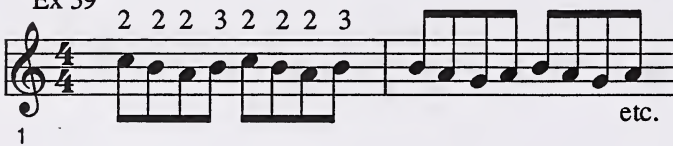
Ex 37



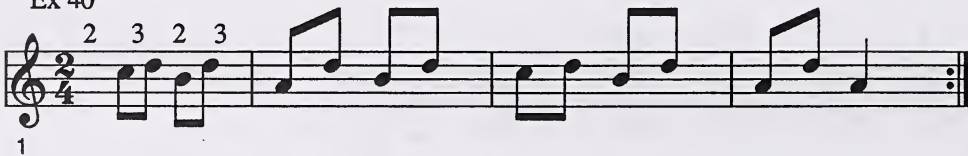
Ex 38



Ex 39

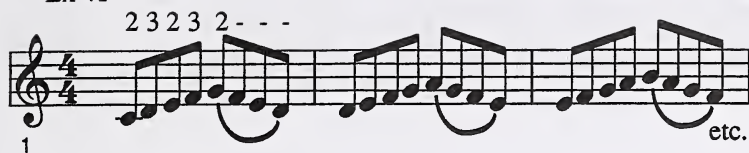


Ex 40





Ex 41

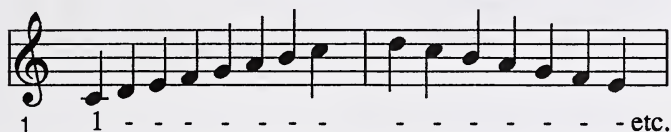


Ex. 35-40 should be performed *staccato* and each string dampened with a brief touch of the finger after each stroke. Ex. 41 should be performed *staccato* while ascending, but *legato* while descending without dampening the sounding strings.

### 3. 1st Finger

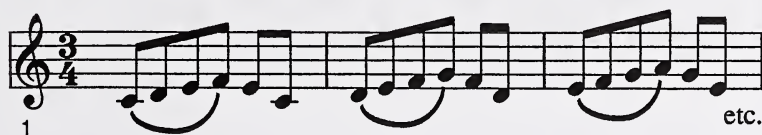
Ex. 1-29 are to be performed with the 1st finger (thumb), but care should be taken that only the finger moves in playing, not the whole hand.

Ex 42



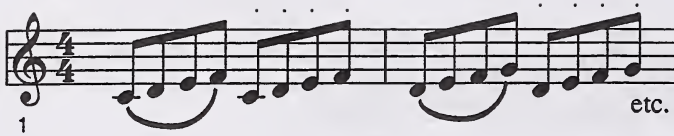
This exercise is to be played both *staccato* and *legato*.

Ex 43

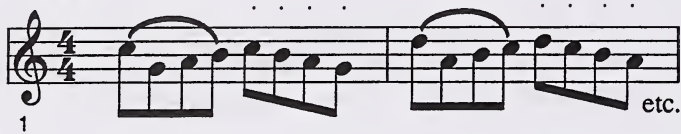


*Staccato* - *legato* . (alternating)

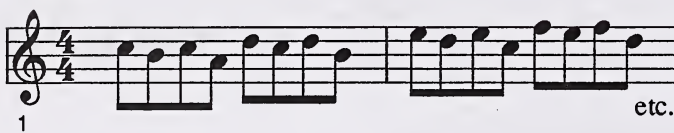
Ex 44



Ex 45

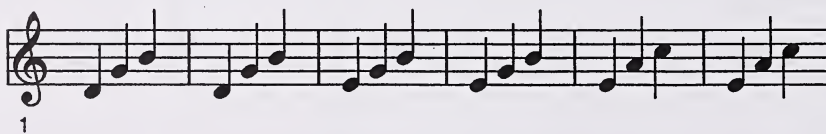
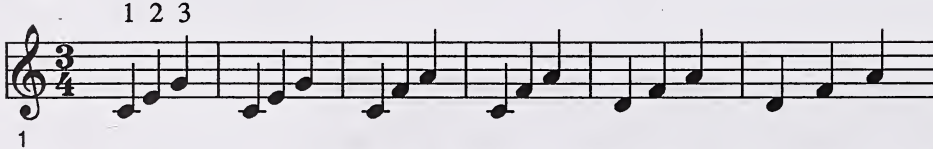


Ex 46



#### 4. 1st Finger in Combinations with the 2d and 3d.

Ex 47



Ex 48 1 3 2 1 3 2

etc.

Ex 49

etc.

### A. Serial movement

Ex 50

etc.

Ex 51

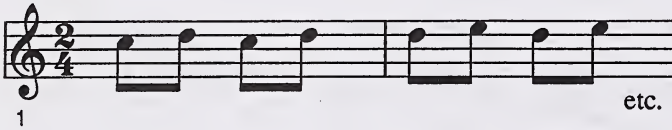
etc.

Ex 52

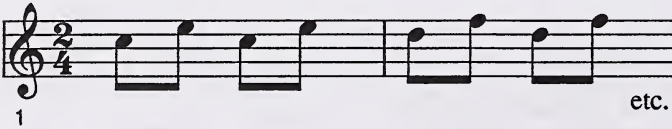
etc.

B. Crossover movement<sup>1</sup>**5. Exercises in Different Intervals****1st, 2d, 3d, and 4th Fingers.**Seconds 1-2, 1-3, 1-4, 2-3, 2-4, 3-4.

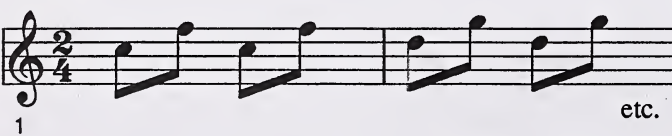
Ex 53

Thirds

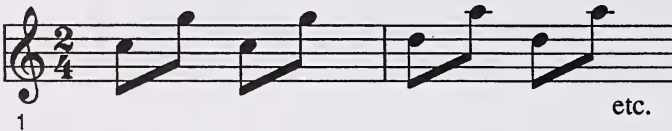
Ex 54

Fourths

Ex 55

Fifths

Ex 56



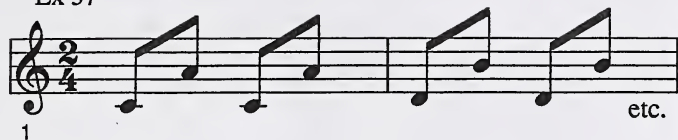

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<sup>1</sup> This is also to be played with a "crossover" movement. cf. p. 96.

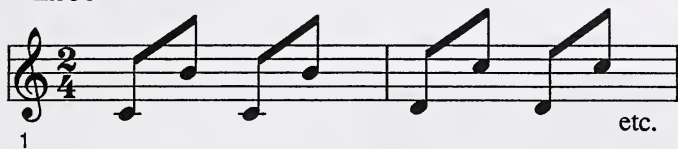


Sixths

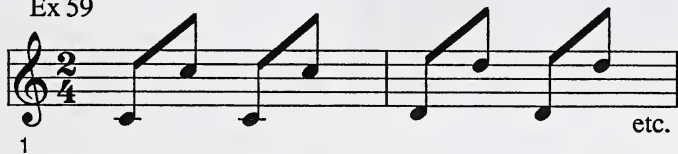
Ex 57

Sevenths

Ex 58

Octaves

Ex 59

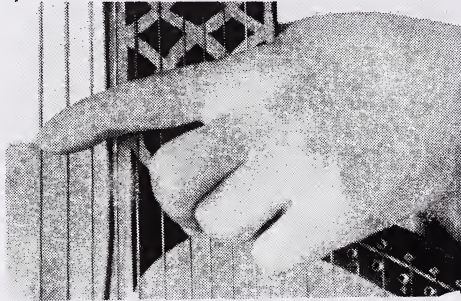


## II. Left Hand

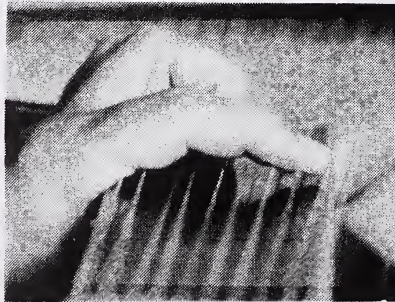
### 1. One Finger Exercises on the Bass Strings Only.

On pp. 25 we spoke about the rules governing the left hand and the placement of its fingers. When playing on the bass strings the left hand should be in a fixed position resting where the neck meets the shoulder or pin collar. The thumb does not play, but supports the neck from behind. Thus the left hand — thumb behind and palm on the side of the neck — holds the bandura in a stable position on the left thigh; the instrument rests against the left side of the chest.

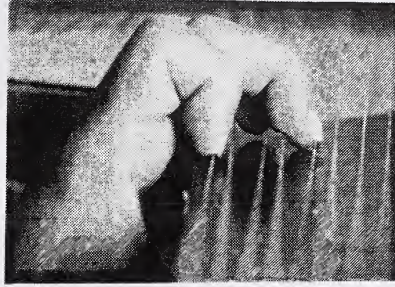
The index finger is applied perpendicularly to the string. When striking the lowest contrabass strings it is almost completely straight, but as it plays ever-higher basses it becomes more bent in its own joints and simultaneously hyperextended in the finger-hand (metacarpal) joint.



Position of the left hand on the bass strings (view from the front).



Position of the left hand on the bass strings. The index finger is on the contrabass strings (view from above).



Position of the left hand on the bass strings. The index finger is on the higher bass strings. (A) Hyperextension in the finger-hand (metacarpal) joint. (B and C) The finger joints are bent.

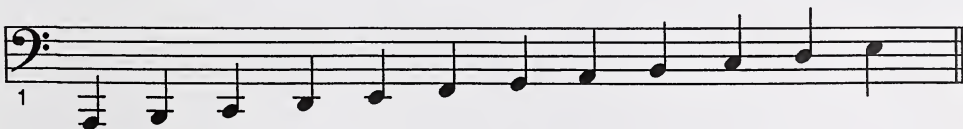
Thus the left index finger plays on the contrabass and lower bass strings, not unlike the way its right counterpart plays on the prystunky, but on the higher bass strings its movement resembles the plucking of a lute, that is, the string is attacked from below in an upward direction.

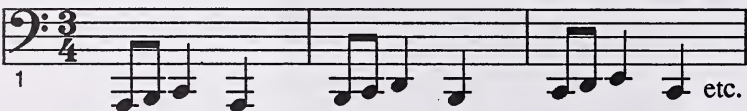
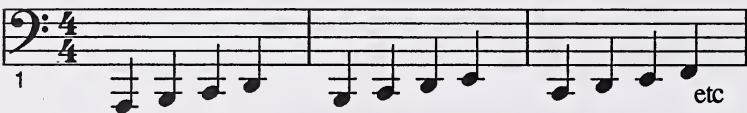
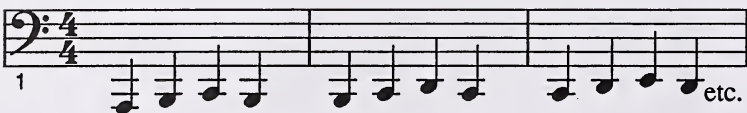
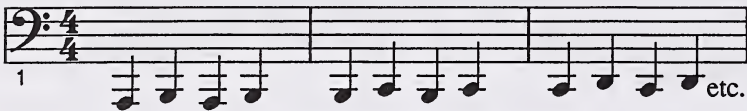
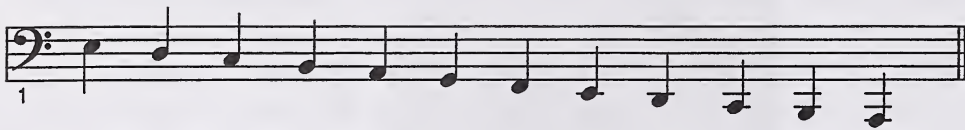
The same applies to the 3d and 4th fingers of the left hand, but the division of labour here is such that the 2d finger plays on the lower register, the 4th finger on the higher register, and the 3d finger plays in the middle. The 2d finger, however, can also play the entire bass range.

The position of the left hand in the horizontal plane relative to the bass strings and while it is playing on them does not change. It can, however, as need arises, change its position in the vertical plane, that is, the fingers can play closer to the bass nut (to obtain a more strident tone), or closer to the bridge (for a mellower tone).

Playing on the bass strings involves the fingernails more than the fingertips. Therefore the fingernails of the left hand should be individually adjusted to this role. The nail on the 2d finger should be the longest and strongest, the nail on the 3d finger somewhat shorter, and the 4th shortest.

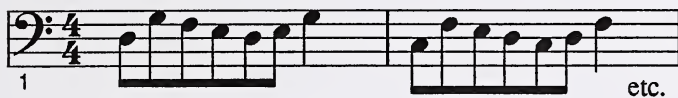
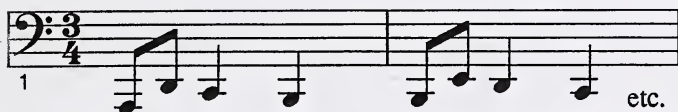
#### A. 2d Finger



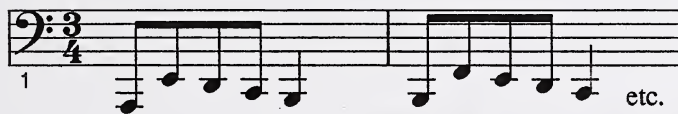




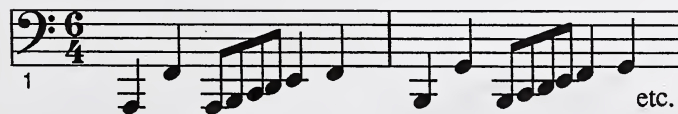
## Fourths



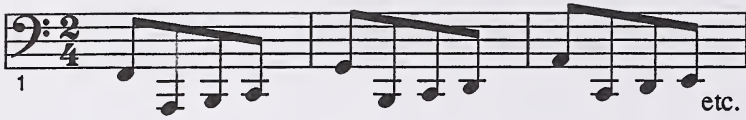
## Fifths



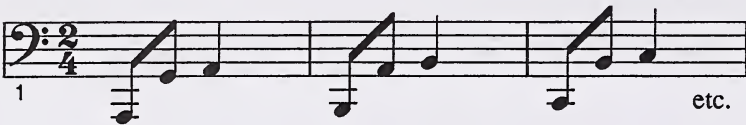
## Sixths



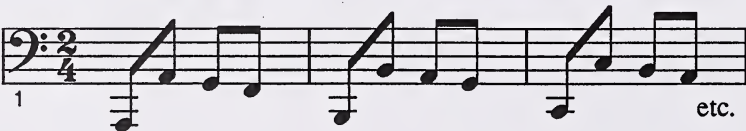
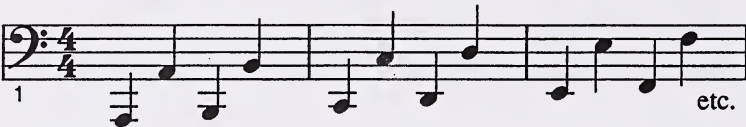


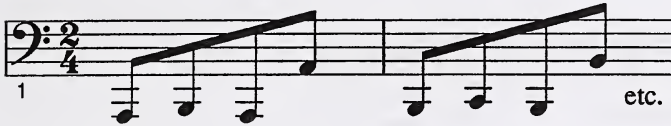
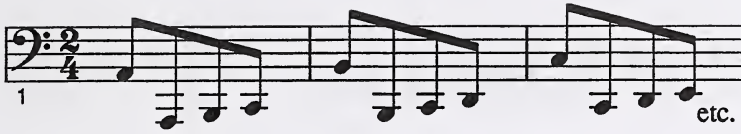


## Sevenths

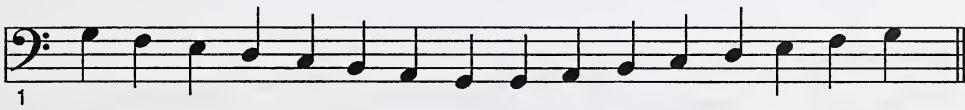


## Octaves

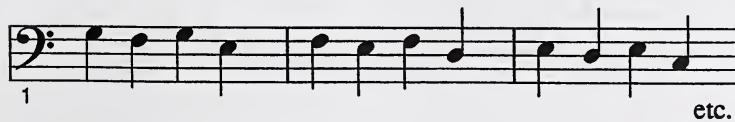
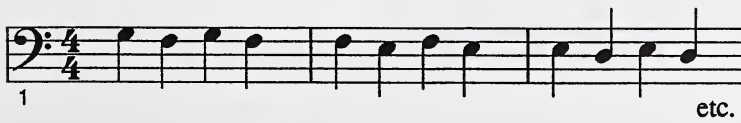


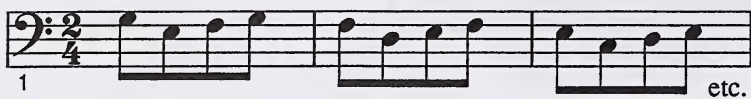
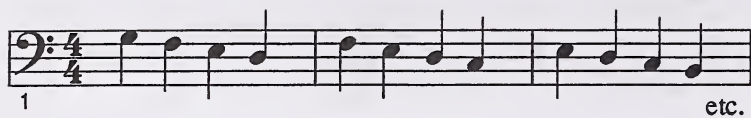


B. 4th Finger

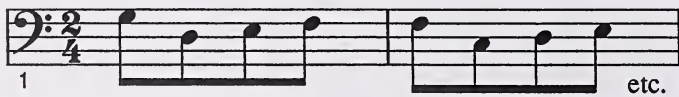
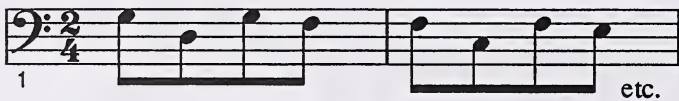


Exercises in the range of an octave

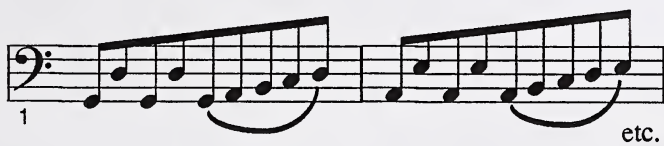
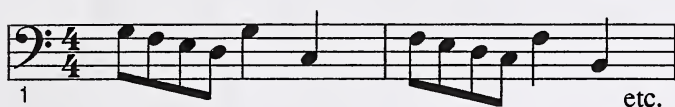
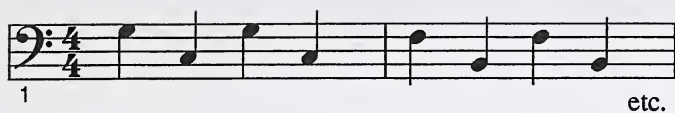




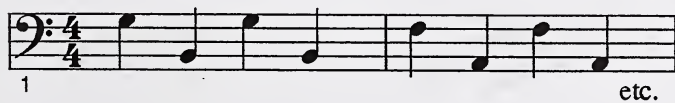
### Fourths

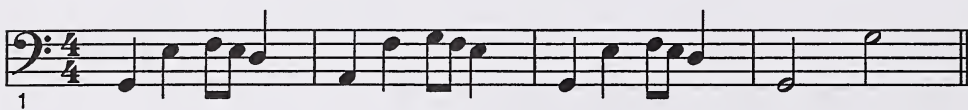
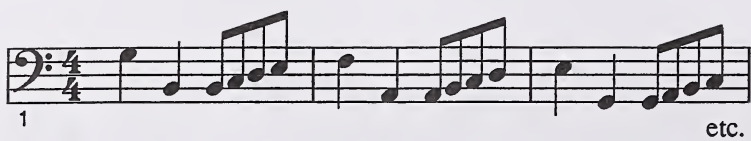


## Fifths



## Sixths

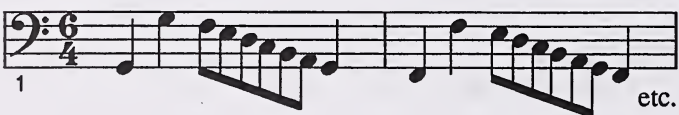
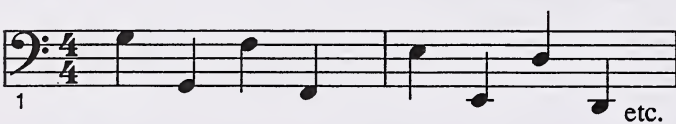




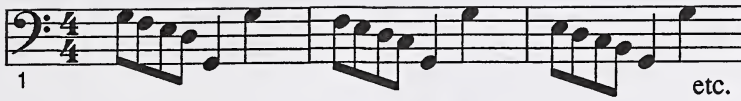
### Sevenths



### Octaves

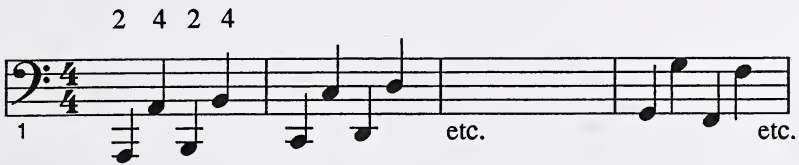






### C. 2d and 3d Fingers

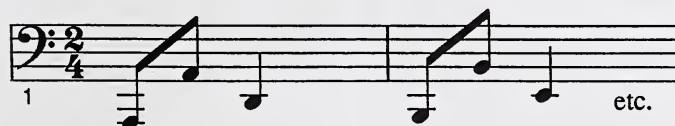
Octaves

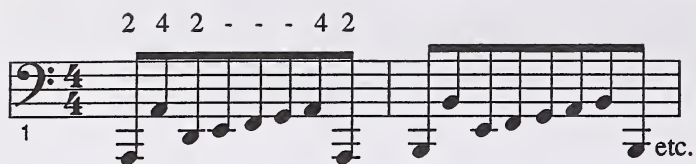


Octave jumps and movement over a third

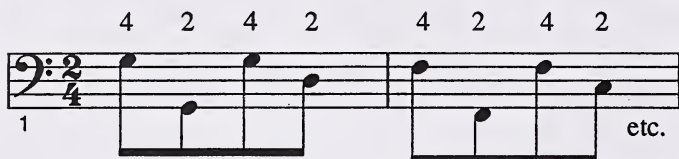


Octave jumps with a fourth

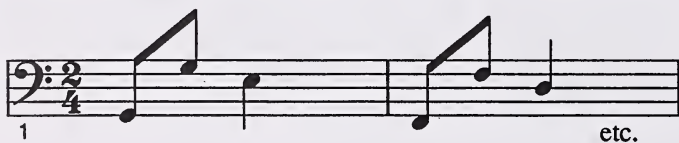
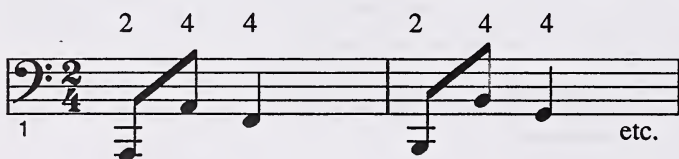




Octave jumps with a fifth

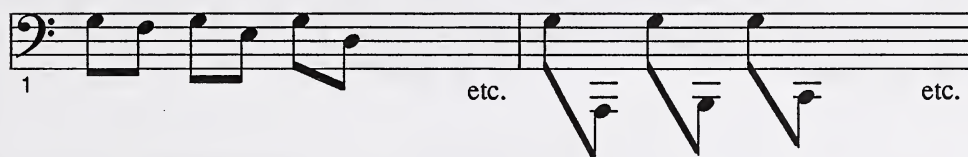
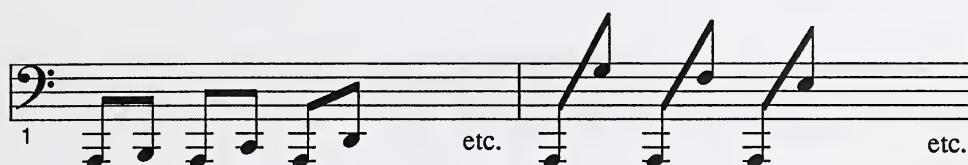
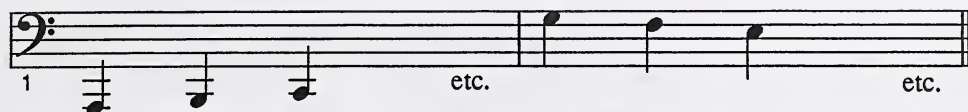


Octaves with a sixth

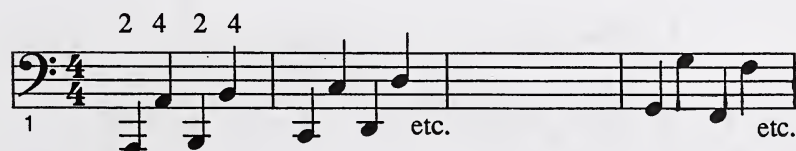


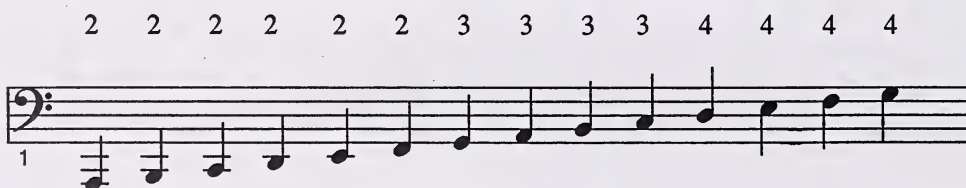
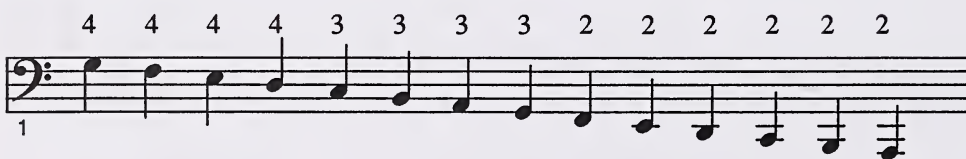
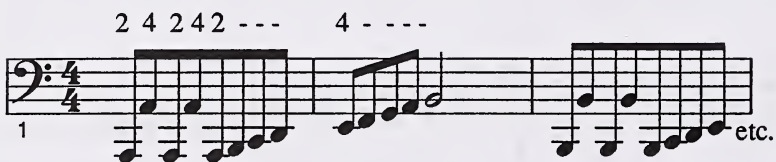
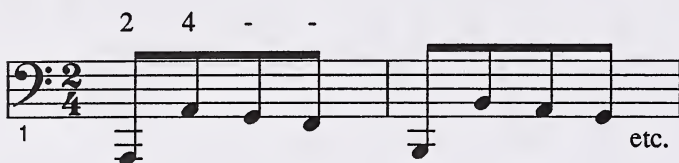
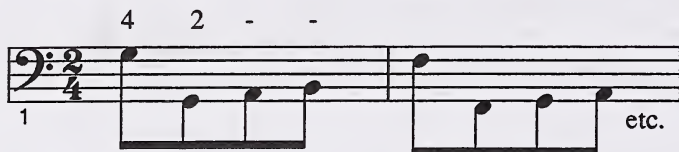
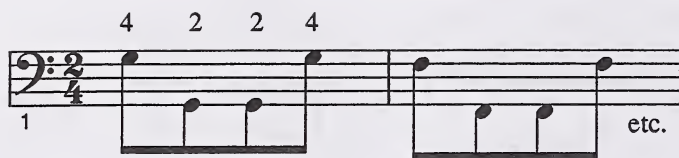
D. 3d Finger

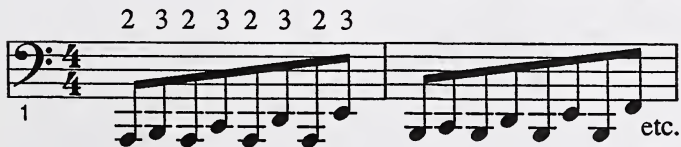
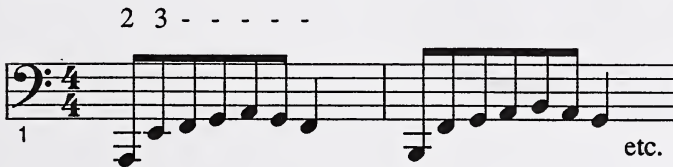
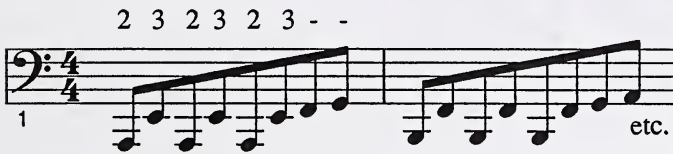
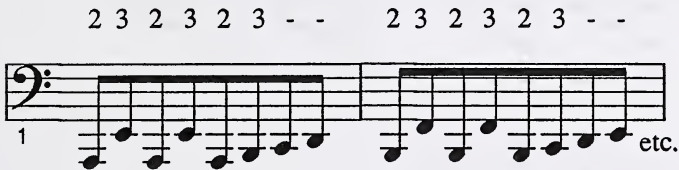
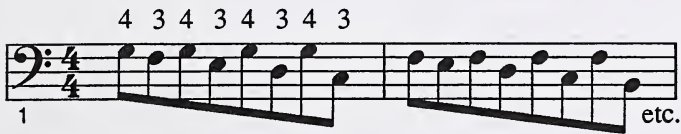
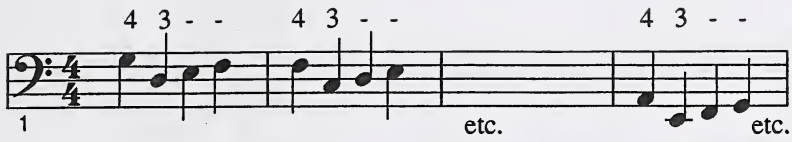
All the above exercises for the 2d and 4th fingers should also be played with the 3d finger over the entire contrabass and bass range.

E. 4th, 3d and 2d Fingers

Octaves (2-4)

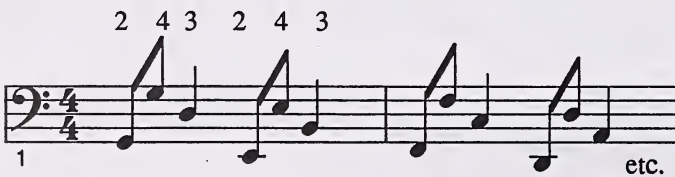
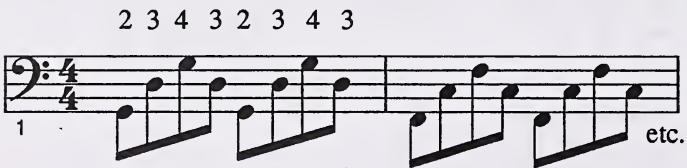
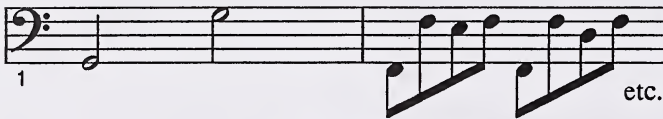
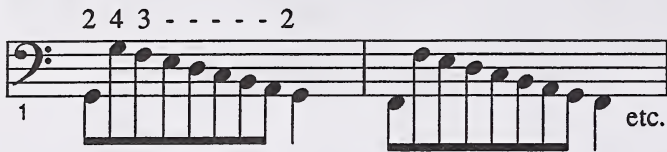


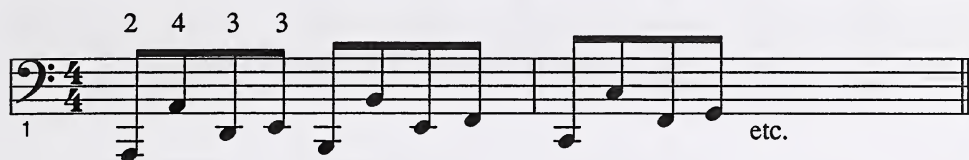






## E. 2d, 3d, and 4th Fingers





### III. Right Hand Diads<sup>1</sup>

#### Octaves

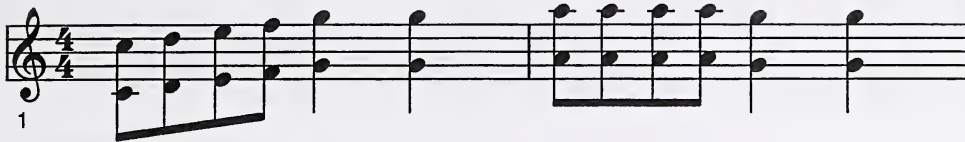
Fingers 1-2, 1-3, 1-4, 1-5

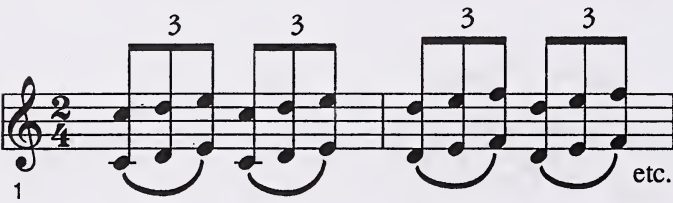
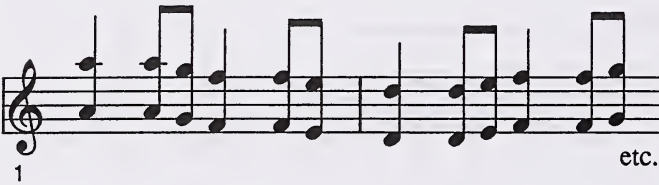


Use Ex. 1-29 and 42-46, adding an octave

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<sup>1</sup> Here and later in this book the terms diad, triad and tetrad are used to translate Shtokalko's *dvozvuk*, *tryzvuk* and *chotyryzvuk* which mean the simultaneous sounding of two, three, and four notes respectively. (AH)



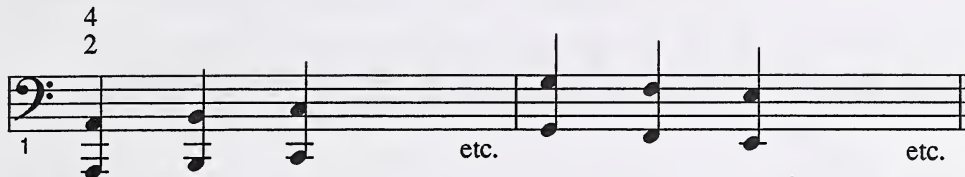




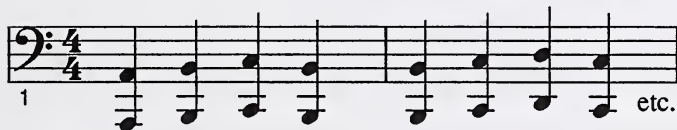
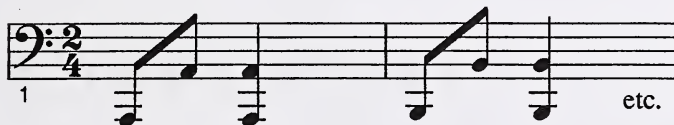
#### IV. Left Hand on the Bass Strings

### Octaves

A. Fingers 2-4



### B. Alternating Octaves



Play the exercises for the 2d finger of the left hand on the basses, but add the parallel octave (4th finger).

## Thirds

A. Fingers 1-2, 1-3, 2-3, 2-4, 3-4

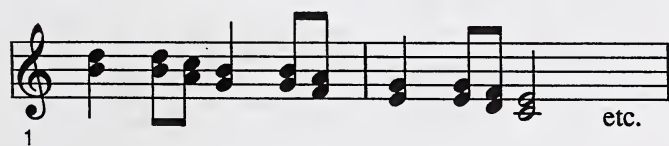
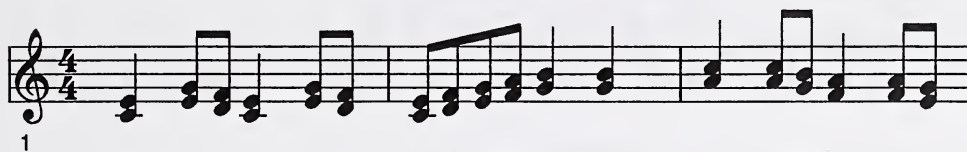
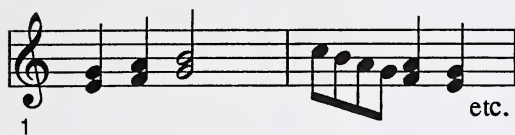
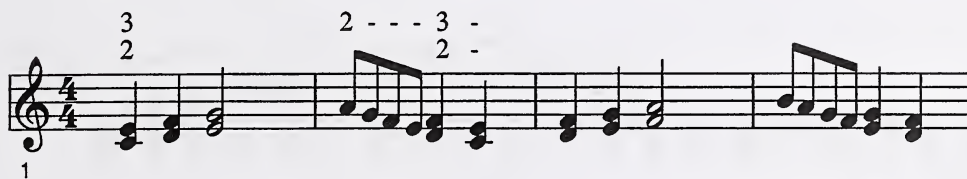
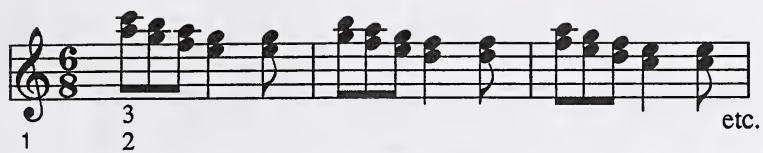
The first staff of music is in 4/4 time, marked with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the meter is '4/4'. The notation shows a sequence of chords: a triad of G4, Bb4, and D5 (labeled with a '3' above it), followed by a dyad of G4 and Bb4 (labeled with a '2' above it), then a series of dyads (G4-Bb4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4) and triads (G4-Bb4-D5, F5-G5-A5, G5-F5, F5-E5, E5-D5, D5-C5, C5-Bb4, Bb4-A4, A4-G4). The sequence ends with 'etc.'.

1

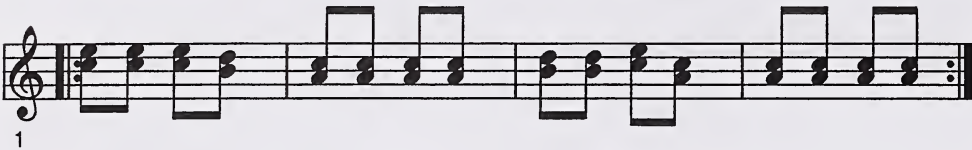
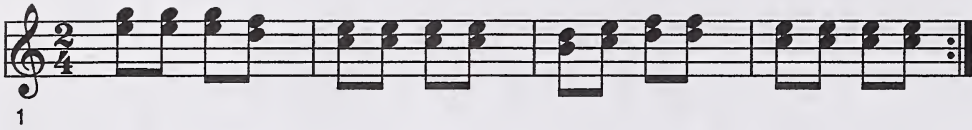
2

3

etc.

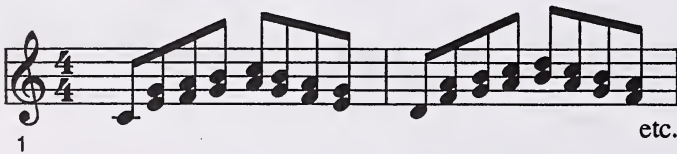
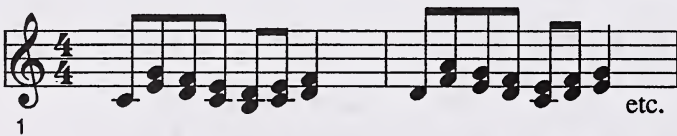
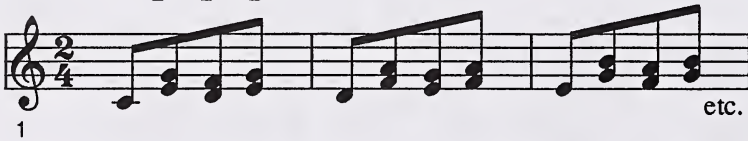


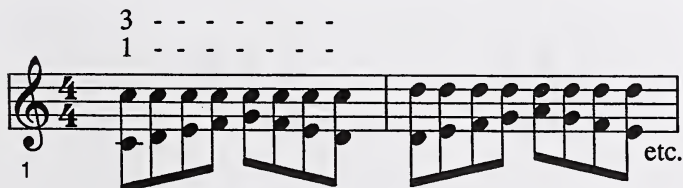
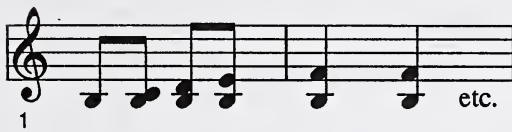
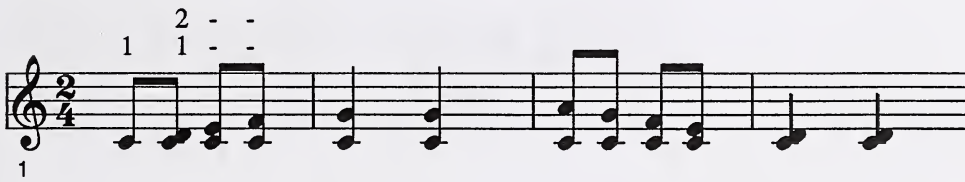
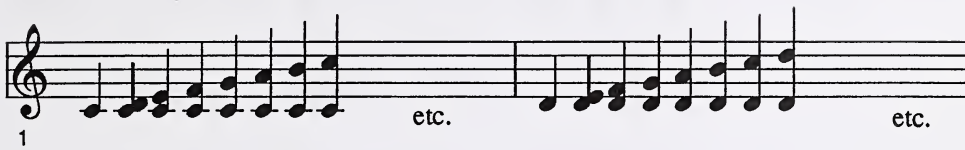
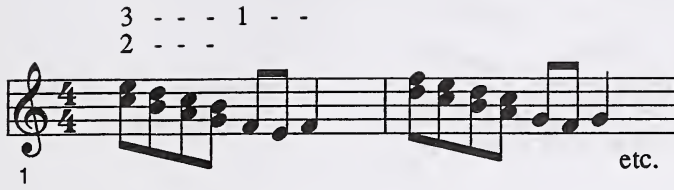
## KYNU KUZHIL

B. Combined Motion

1st, 2d and 3d fingers play thirds.

1 3 3 3  
2 2 2





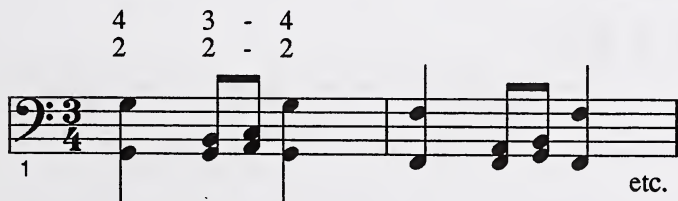
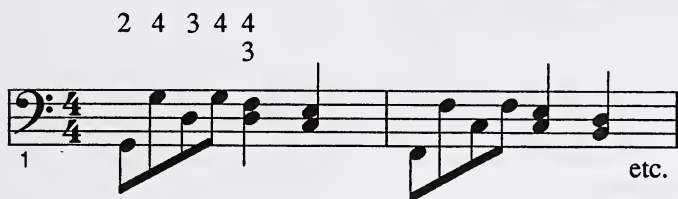
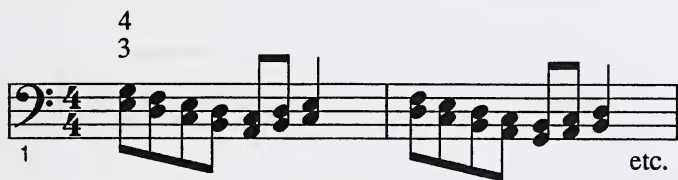
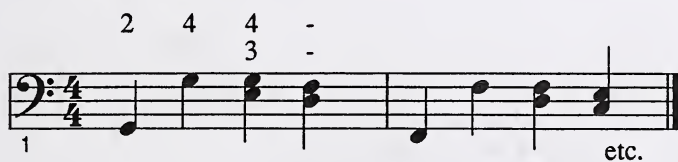
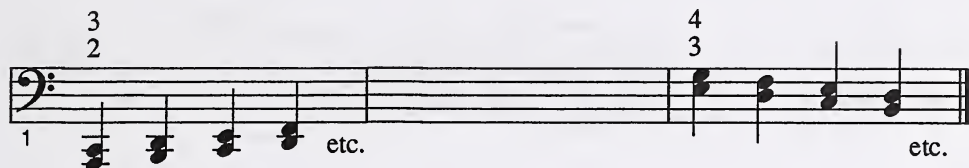




## VI. Left Hand on the Bass Strings

### Thirds

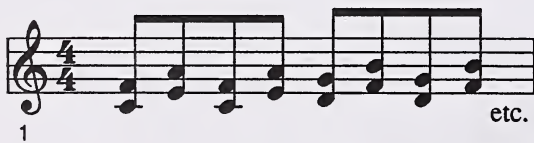
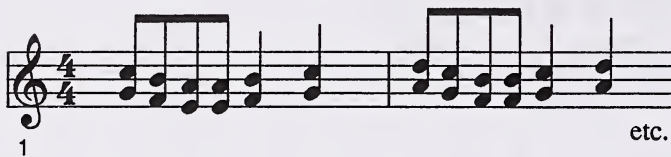
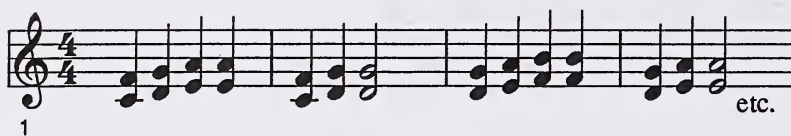
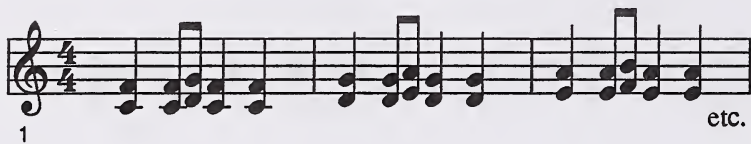
Fingers 2-3 (generally in the lower registers), 3-4 (generally in the upper registers), 2-4

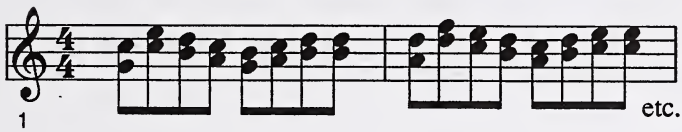
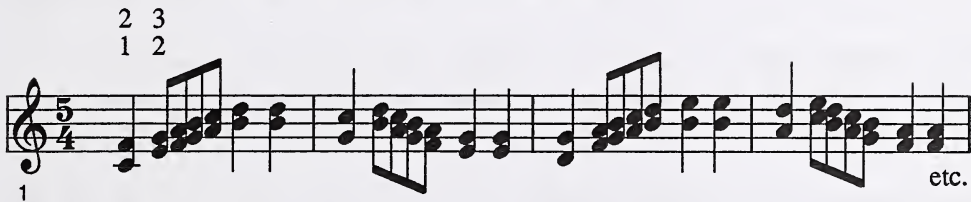
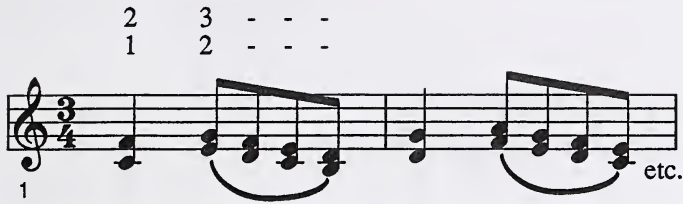


## VII. Right Hand

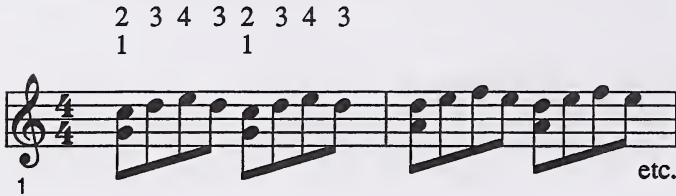
### 1. Fourths

A. Fingers 1-2, 1-3, 1-4, 2-3, 2-4, 3-4.



B. Combined with ThirdsC. Motion over a Fourth, Second and Third

D. Fourths with Three Finger Motion (2d, 3d, 4th) over a Second

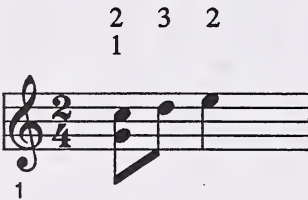


These exercises must be mastered especially well with gradual development of speed. They are the foundation of special techniques which will come later.

E. Fourths in Standing and Crossover Motion



This motion, as well as those in the preceding exercises, are called "serial or standing" because the hand and fingers do not change position relative to the bandura or the strings. Individual fingers are applied to adjacent strings that can be struck without the necessity to move the hand.

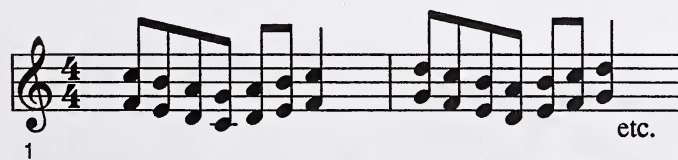
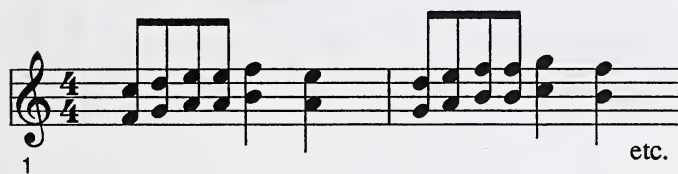
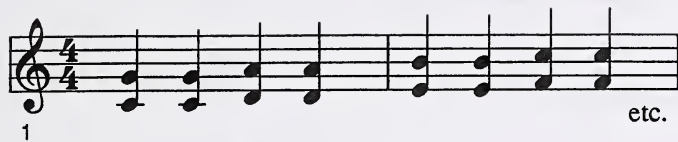


This type of motion is called "crossover" because, as it moves upward, in this case the 2d finger "crosses" the 3d.

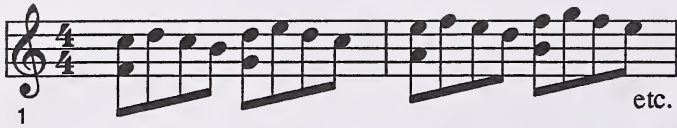


## 2. Fifths

A. Fingers 1-2, 1-3, 1-4, 2-3, 2-4

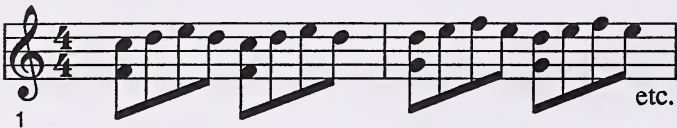


2 3 2 2 2 3 2 2  
1 1

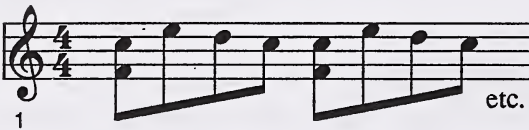


### B. Fifths Combined with Standing Motion

2 3 4 3  
1

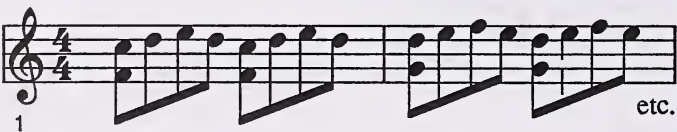


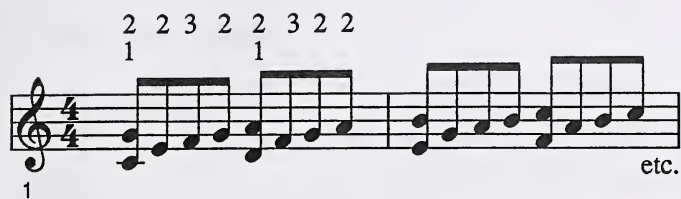
2 4 3 2 2 4 3 2  
1 1



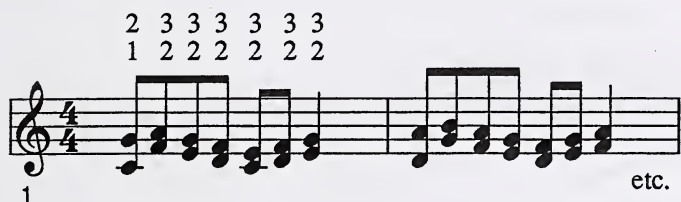
### C. Fifths with Crossing Motion

2 3 2 2 2 3 2 2  
1 1



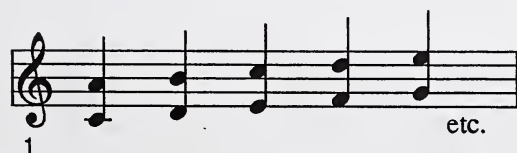


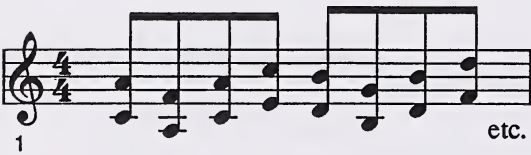
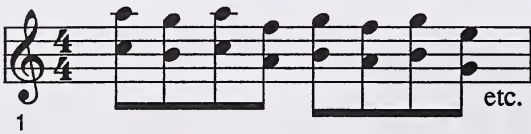
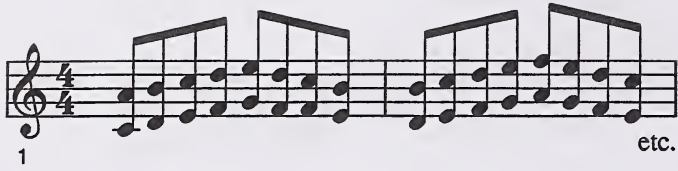
### D. Fifths with Thirds

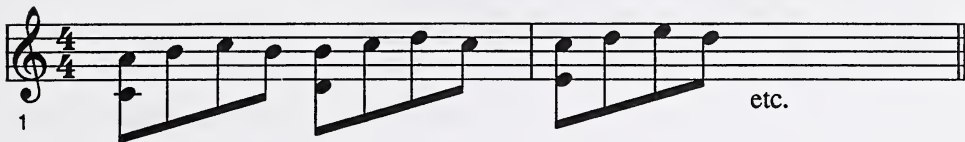


### 3. Sixths

#### A. Fingers 1-2, 1-3, 1-4





B. Sixths with Motion

These exercises are to be played with both standing and crossing motion.



To be played either

a. 2 3 - 2

1

or

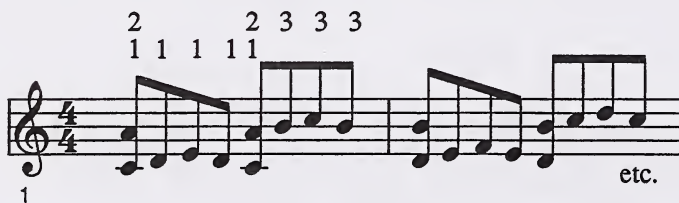
b. 2 4 3 2

1

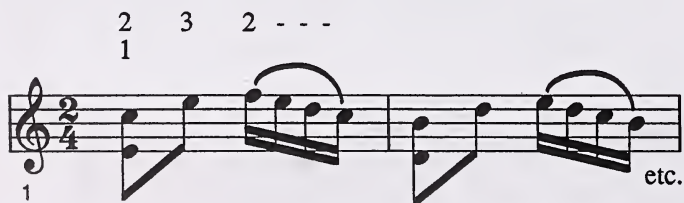
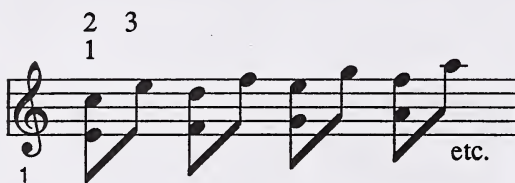
With motion of the 1st finger







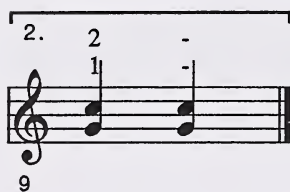
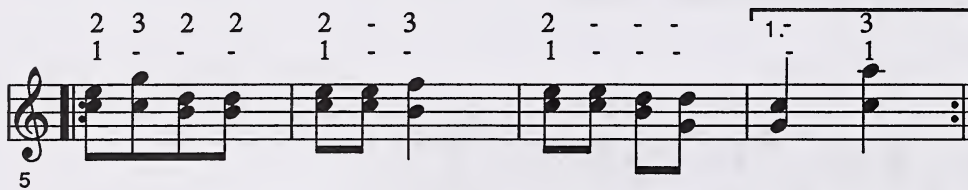
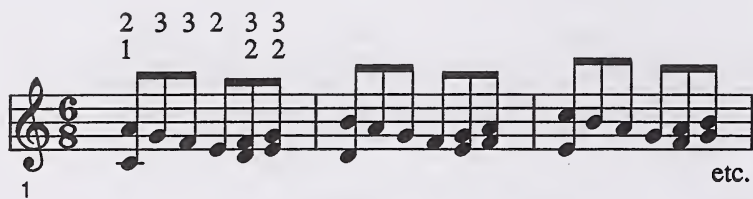
### C. Sixths with Third Jumps





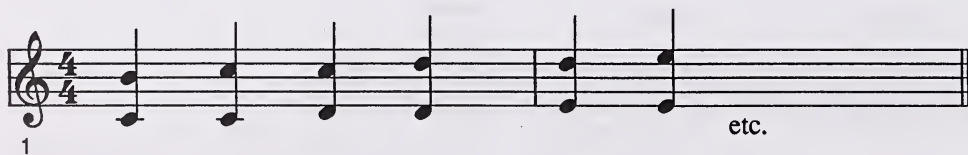
#### D. Sixths Combined with Other Intervals





#### 4. Sevenths with Other Intervals

Fingers 1-2, 1-3, 1-4





To be played also with standing motion

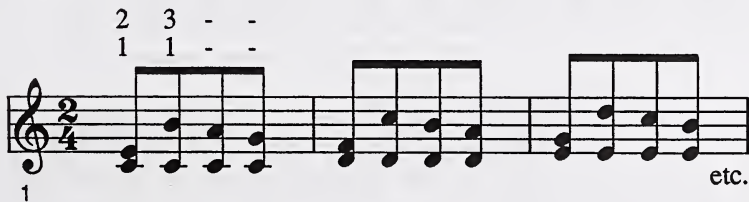


To be played with standing and crossing motion

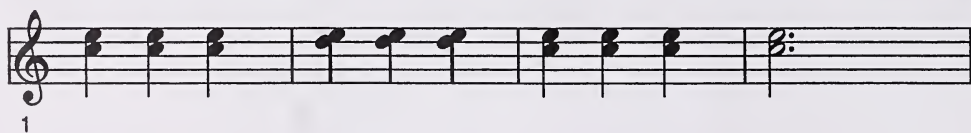
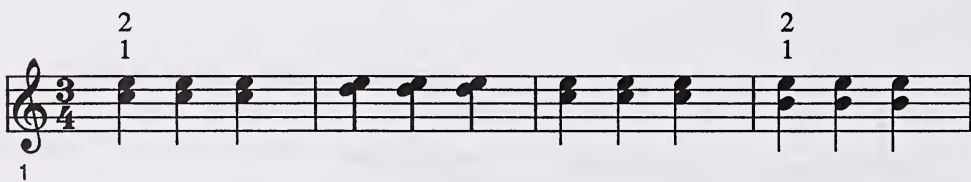
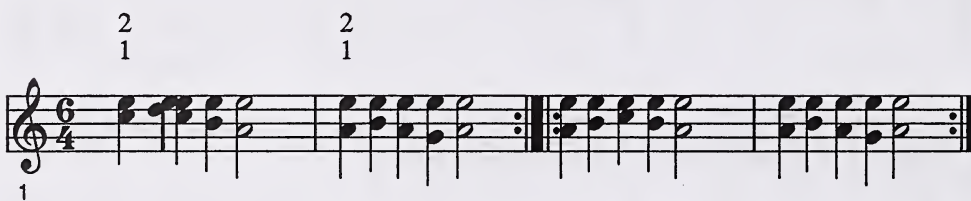
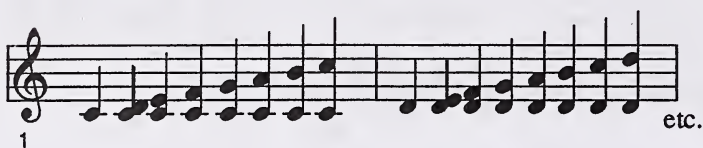
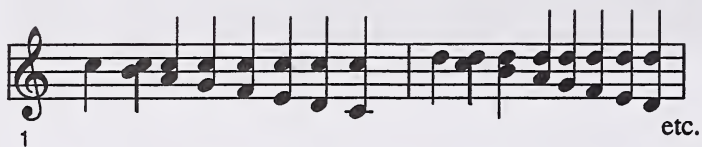


To be played both 2 4 2 4 and 3 4 3 4

1 1 1 1



## 5. Various Diads





## 6. Large Intervals

### A. Stretching Exercises

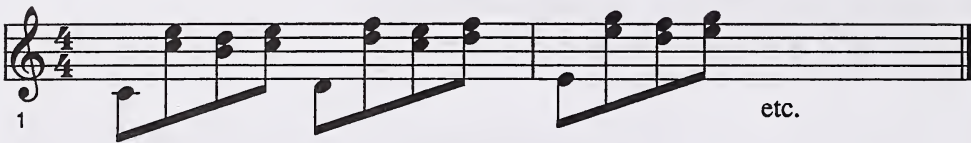
Fingers 1-2, 1-3, 1-4

1 etc.

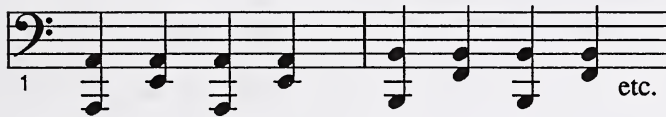
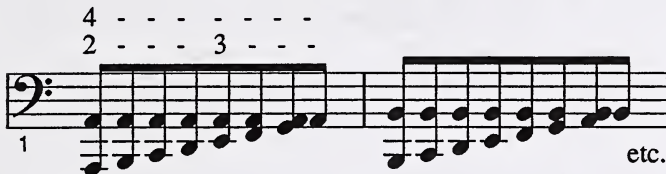
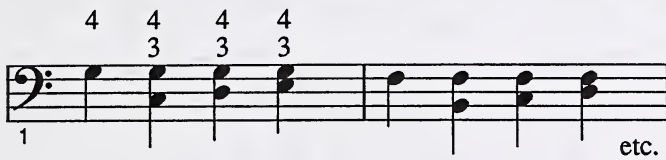
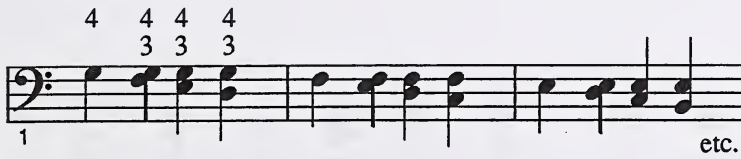
### B. Tenths



1 3 - -  
2 - -

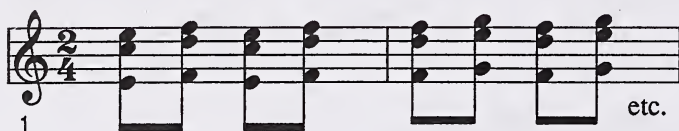
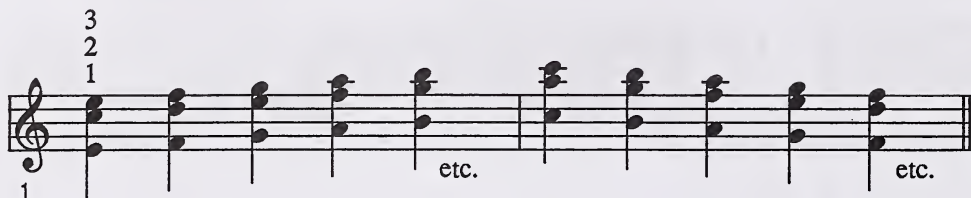


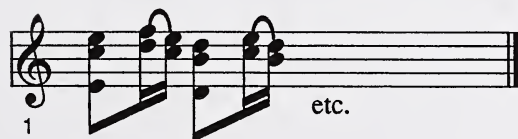
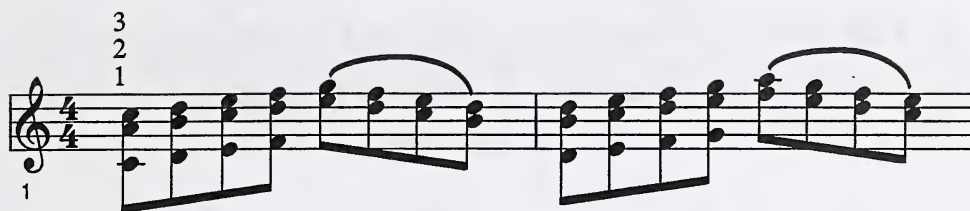
# VIII. Left Hand on the Bass Strings Various Diads



## IX. Triads Involving an Octave

Fingers 1-2-3, 1-3-4







## A KHTO BACHYV



## KOZACHOK

Kobzar Shcherbyna



## SHCHYHLYK OZHENYVSIA

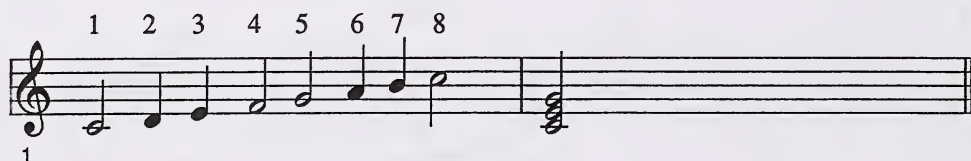
The musical score consists of two staves. The first staff is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a finger number '1' below it. The second and fourth measures have a '1' below the first note. The third measure has a '1' below the first note. The second staff is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a finger number '5' below it. The second measure has a finger number '1' below it. The third measure has a finger number '1' below it and the word 'staccato' above it. The fourth measure has a finger number '1' below it. The score ends with a double bar line.

## X. Chords

Chords<sup>1</sup> are combinations of three or more tones separated by a third.

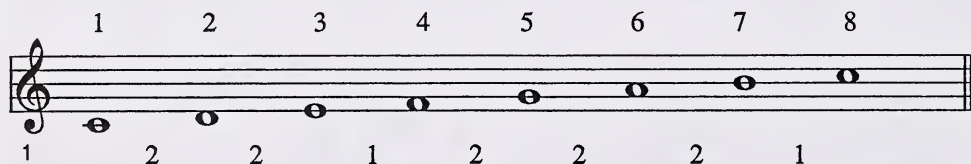
This can be a triad, tetrad, and pentad. If the chord gives us a sensation of harmony we speak of a *consonant chord*; if we experience disharmony in any of the components of the chord we speak of a *dissonant chord*.

When our bandura is tuned in the key of C major the fundamental chord will be built on the 1st step of the scale with the addition of the III and V steps.



C major chord

Before proceeding to the structure of other chords we must recall that the major scale, in which our bandura is tuned, is built on five intervals of two semitones, and two intervals of one semitone which are located between the III and IV, and between the VII and VIII steps of the scale.



1. tonic , 2. supertonic , 3. mediant, 4. subdominant, 5. dominant , 6. submediant, 7. leading tone, 8. octave.

As can be seen from the above the individual steps of the scale have their names.

Chords can begin on any step of the fundamental scale but triads constructed on the I (tonic), IV (subdominant) and V (dominant) steps have special practical significance.

<sup>1</sup> Since we are unable to go into a detailed analysis of harmony and wish to limit ourselves to matters of technique we suggest that the reader becomes familiar with fundamentals of harmony and counterpoint before proceeding to the next chapters.



1. tonic, 4. subdominant, 5. dominant.

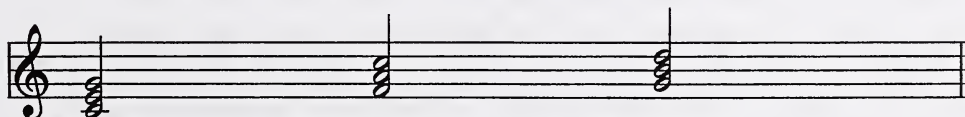
When we play individual tones of the fundamental scale with their triads we experience "passivity" and static balance in some cases, and a certain unrest, "activity," and a tendency towards resolution into passive tones in others.

Likewise, triads built on each of these steps of the scale will exhibit either static or dynamic properties. The latter gravitate toward resolution to static triads, above all, in the tonic.

We can distinguish primary and secondary triads. The primary ones are those constructed on the I (tonic), IV (subdominant), and V (dominant) steps of the scale. Secondary triads are constructed on the II, III, VI, and VII steps of the scale.

Primary triads are capable of covering the most fundamental harmonic needs of the melody in that key.

The principle of these three basic chords applies not only to the key of C major but to a melody in any other scale which has no accidentals, that is, with no signs of alteration on any notes in addition to those in the basic key signature.



1 The tonic  
harmonises the  
I, III and V steps  
of the scale.

The subdominant  
harmonises the  
IV, VI and VIII  
steps of the scale.

The dominant  
harmonises the  
V, VII and II steps  
of the scale.

If another third is added to the dominant triad we obtain a tetrad composed exclusively of the active tones of the scale. This chord has great potential for resolution. This is the so called dominant seventh chord about which we will have more to say later.

### Major and Minor Chords

Each major scale has its parallel minor with the same key signature. The minor scale always begins three semitones below the beginning (tonic) of the major scale, or, if we count upward, on the VI step of the major scale.

While the major scale has only one form, there are several forms of the minor scale, for example, the natural, harmonic, melodic, mixed, "Gypsy", and others. In the so called natural minor scale all tones are taken from the major scale without alteration:

1 2 3 4 5 6 7 8 2 3 4 5 6 7 8

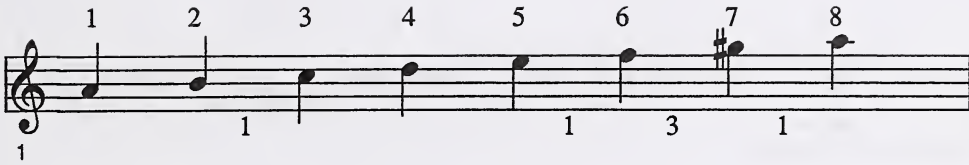
Major 1 1 1 1

Natural minor 1 2 3 4 5 6 7 8

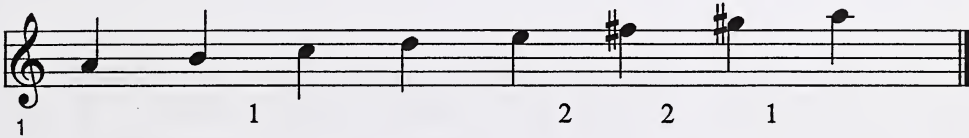
As we can see from this comparison, the semitone intervals are found in different positions in the minor scale, that is, between the II and III steps (a common feature of all minor scales), and also between the V and VI steps. Since the leading tone has moved four semitones lower from the major scale, the natural minor scale does not have a leading tone to the tonic, and this gives it a hard sound. This is the minor scale that is used in the basic tuning of the bandura (C major or a minor), or in any other of the seven basic retunings of the chromatic bandura using ditals.

To soften the sound of the natural minor, and especially to make it more usable in accompanying harmonisation, we will create a leading tone to the tonic by raising the VII step a semitone.

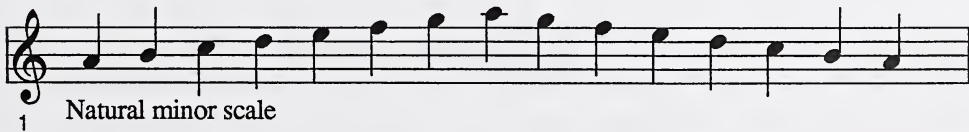




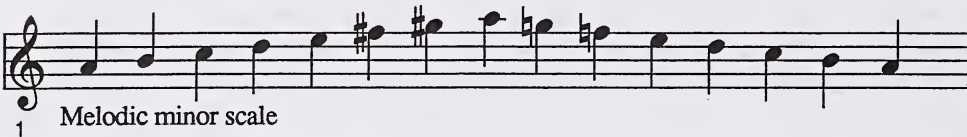
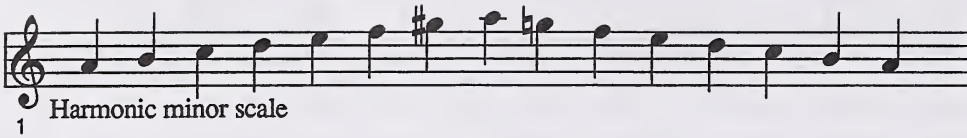
This is the so called harmonic minor scale that has, besides the two semitone intervals inherited from the major scale,<sup>2</sup> a new semitone between the VII step and the tonic. Thus an interval of three semitones between the VI and VII steps results. The scale attempts to even out this melodic minor by raising the VI step by a semitone.



It can be seen that the melodic minor scale, like the major, has only two semitone intervals when ascending and differs from the major only in the position of the lower semitone interval (in the major between the III and IV, and in the minor between the II and III steps). When descending, all minor scales cancel out these sharps and appear only in the natural form.



<sup>2</sup> The major and its relative minor scales have two semitone intervals between the same pitches but not between the same scale members. Thus both in the key of C major and a minor there are semitone intervals between E and F, and between B and C. But while in the major key these intervals are between the III and IV, and VII and VIII/I scale members, in the minor they are between II and III, and V and VI scale members. (AH)



Apart from the natural minor, the harmonic minor scale has particular significance for the bandura. This is the so called "mournful" tuning of the traditional bandura where the ascending passages and their accompaniment are played on a octave of strings with an augmented leading tone. However, descending passages are played in other octaves. As we have already mentioned, in the chapter on bandura tuning, the ancient kobzar melody not only does not try to even out the intervals of three semitones with additional chromatisation but, on the contrary, creates the kind of chromaticism that frequently introduces two intervals of three semitones in its modes.

Returning to the minor scale and its component minor chords, we must remember that everything that has been said above about the construction of chords applies equally to the minor harmonic scale: Chords constructed on the tonic, subdominant and dominant are the fundamental means of creating accompaniment to a minor melody.

If we compare minor and major chords from the standpoint of the intervals between their component tones we will see that the major chord is composed of a major third (four semitones) over which a minor third (three semitones) is added:

1 2 3 4 5 6 7 8

2 2 1 2 2 2 1

1 tonic  
minor  
MAJOR

subdo-  
minant  
minor  
MAJOR

domi-  
nant  
minor  
MAJOR

Detailed description: This musical example shows the natural minor scale on a treble clef staff. The notes are G4, A4, Bb4, C5, D5, Eb5, F5, and G5. Fingerings are indicated by numbers 1-8 above the notes. Below the staff, the intervals between notes are given as 2, 2, 1, 2, 2, 2, 1. Three chords are shown on a grand staff: the tonic (G-Bb-D), subdominant (C-Eb-G), and dominant (F-A-C). Each chord is labeled with its quality: tonic is minor MAJOR, subdominant is minor MAJOR, and dominant is minor MAJOR.

1 2 3 4 5 6 7 8

2 1 2 2 1 3 1

1 tonic  
MAJOR  
minor

subdo-  
minant  
MAJOR  
minor

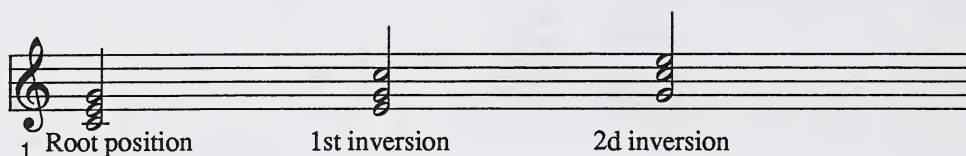
domi-  
nant  
MAJOR  
minor

Detailed description: This musical example shows the harmonic minor scale on a treble clef staff. The notes are G4, A4, Bb4, C5, D5, Eb5, F#5, and G5. Fingerings are indicated by numbers 1-8 above the notes. Below the staff, the intervals between notes are given as 2, 1, 2, 2, 1, 3, 1. Three chords are shown on a grand staff: the tonic (G-Bb-D), subdominant (C-Eb-G), and dominant (F-A-C). The tonic and subdominant are labeled as MAJOR minor, while the dominant is labeled as MAJOR minor.

We can see that in the minor chords the tonic and subdominant are built - in contrast to the major chords - by placing a major third (four semitones) over a minor third (three semitones). The same applies to the dominant chord in the natural minor (that is, in the natural tuning of the bandura). However, if we move to the harmonic minor and use the "mournful" tuning, the dominant chord is built according to the major principle (that is, a major third is surmounted by a minor third).

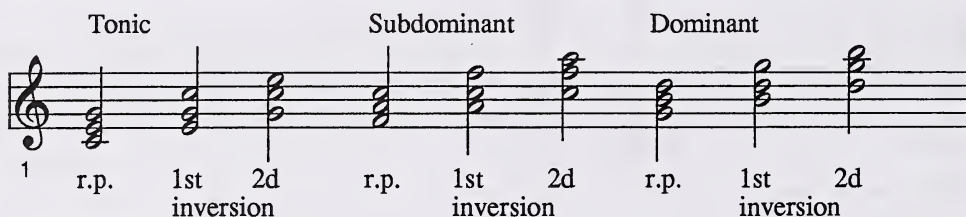
## XI. Chord Inversions

Each chord has one less inversion than it has component tones. When the root or the first step of a triad is at the same time its lowest tone such a chord is said to be in the *root position*. When the 3d step of a basic triad is its lowest note the chord is in the *first inversion*. And finally, when the 5th step is the lowest tone of a triad it is said to be in the *second inversion*. Let us examine this on the triad of the C major tonic:



When a chord is composed of more tones at an interval of a third (e.g., tetrads, pentads) then, depending on the lowest tone, we can also have a third or fourth inversion.

Applying the principle of root positions and inversions to the three fundamental triads of the basic C major scale we get the following possibilities:



On the bandura these three positions have different finger placement on the strings.

Root position: The 1st, 2d and 3d fingers are placed on the strings in such a way that there is one silent string between each of the fingers.

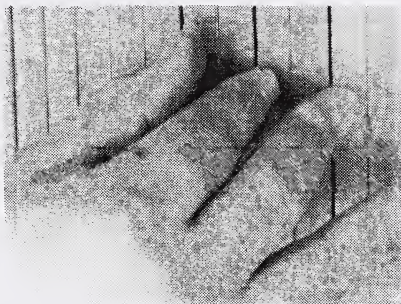
First inversion: There is one silent string between the 1st and 2d fingers, and two silent strings between the 2d and 3d fingers.

Second inversion: Now there are two silent strings between the 1st and 2d fingers, and one silent string between the 2d and 3d fingers.

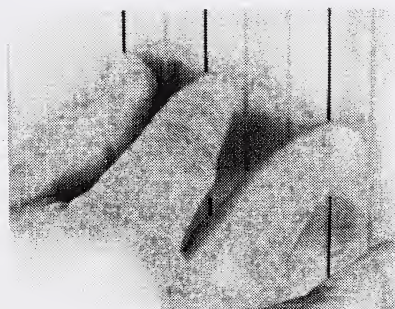


Triad positions and finger placement.

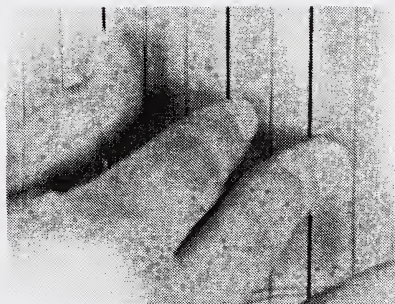
Root position



1st inversion



2d inversion

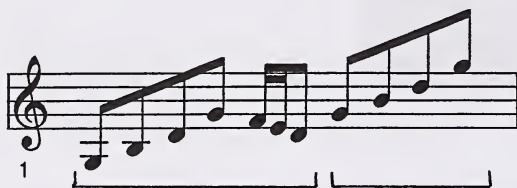




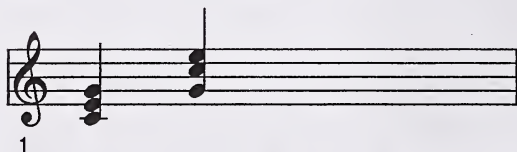
## XII. Hand Shifts

Defining the position of a chord does not tell us anything about the placement of the hand and its movement on the strings.

In some instances this movement must be defined, particularly when the hand must be moved on the bandura from one place to another to perform a certain figure. Such a rapid hand movement and change of location is called a *hand shift* and it is indicated by brackets below the notes.



Hand shifts over an octave.



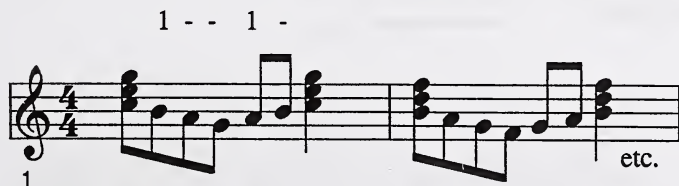
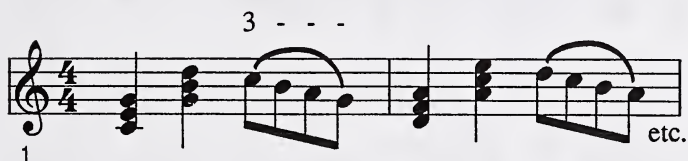
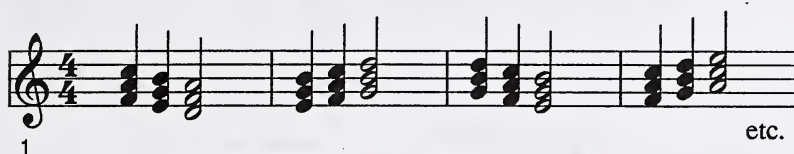
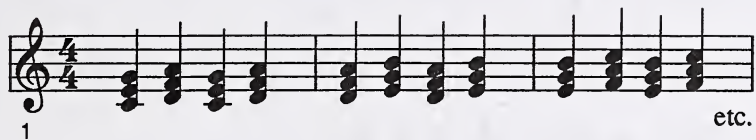
Hand shift; no need of signs.

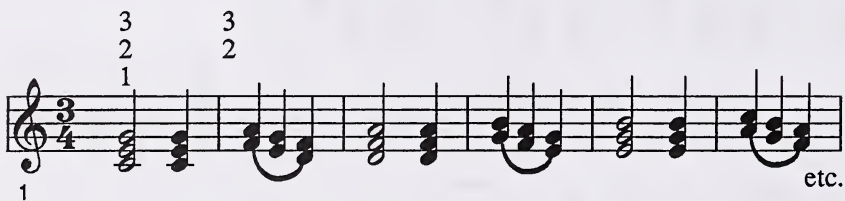
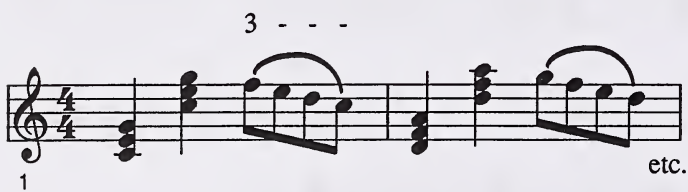
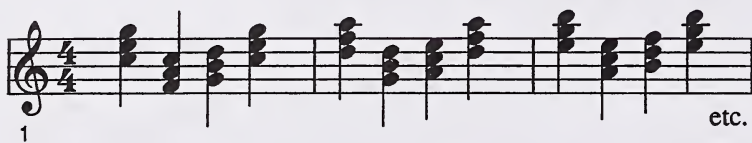
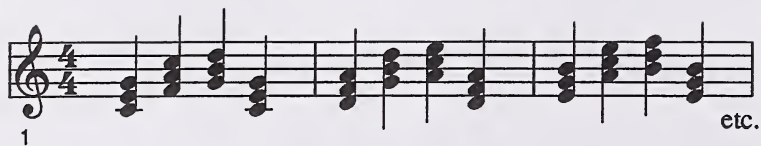
In the majority of such shifts or any hand movement the position of the 1st finger on the strings is taken' as the reference point.

### XIII. Triads

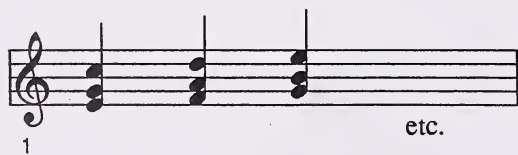
Fingers 1-2-3, 1-3-4, 2-3-4

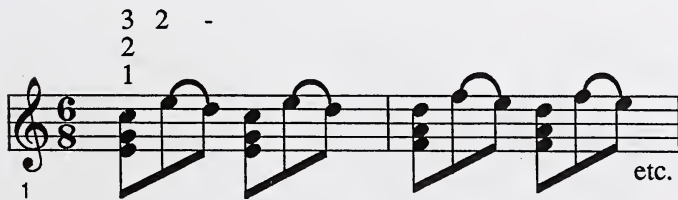
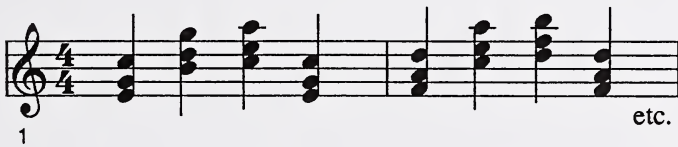
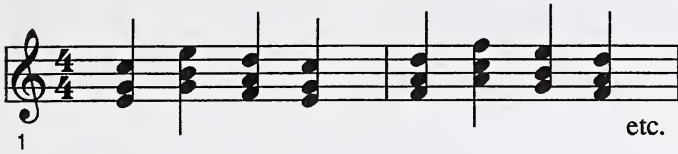
#### 1. Root Position





## 2. First Inversion





Besides crossover movement 3 2 2 the standing movement 3 4 3 should

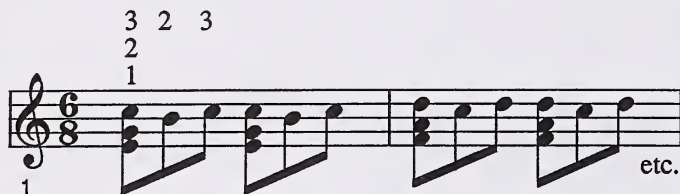
2

2

1

1

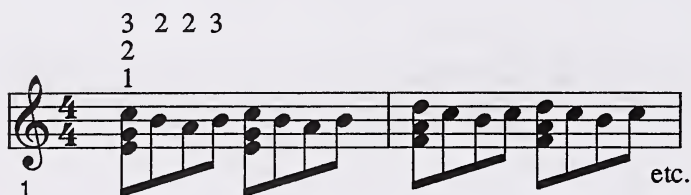
be practised, as well, for this phrase.



Likewise 3 3 3

2

1



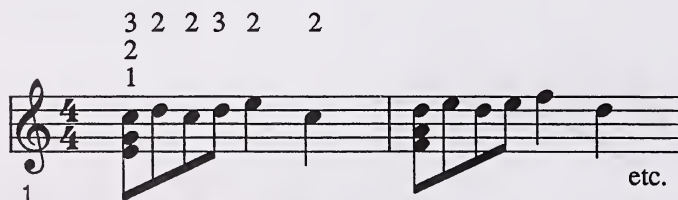
Likewise 3 3 3 2 3

2

2

1

1





Likewise 3 3 3 2 3 2

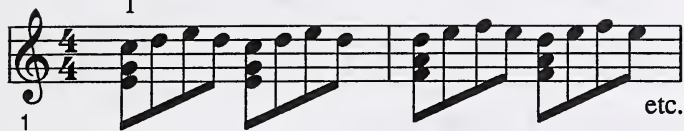
2

1

3 2 3 3

2

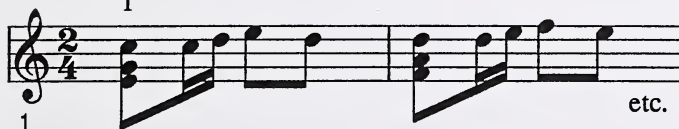
1



3 3 2 2 2

2

1



Likewise 3 3 4 4 4 3

2

2

1

1

or serial movement

3 2 3 4 3 3

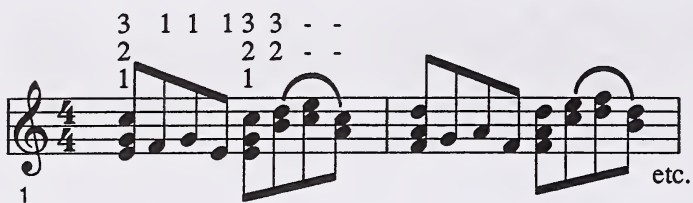
2

2

1

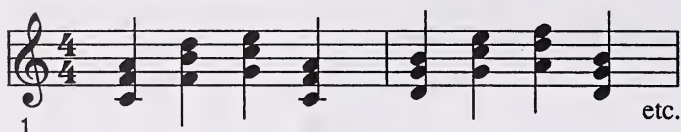
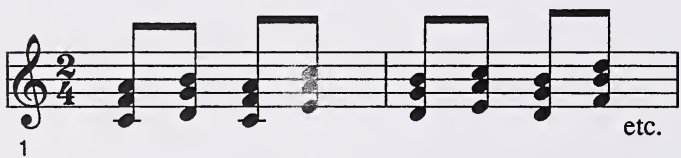
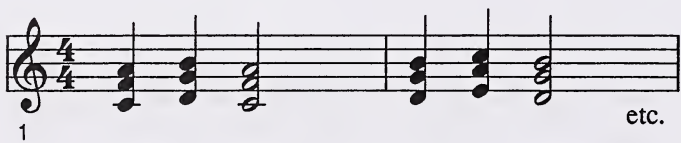
1

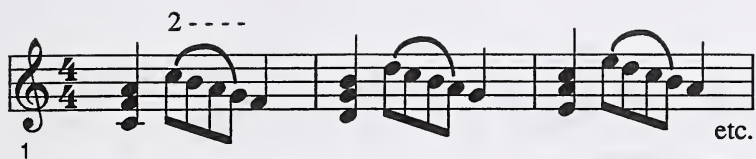




### 3. Second Inversion

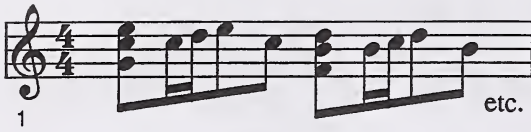
Fingers 1-2-3, 1-3-4, 2-3-4



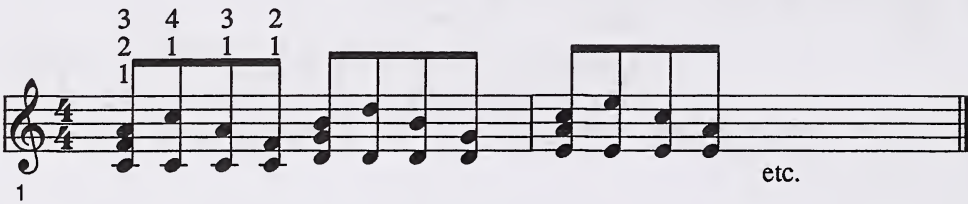


These are to be exercised both with serial and crossover movements while gradually striving for speed.

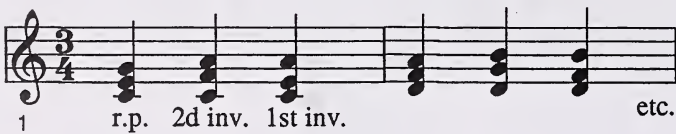
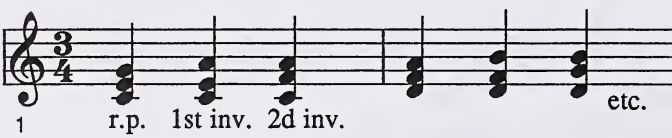
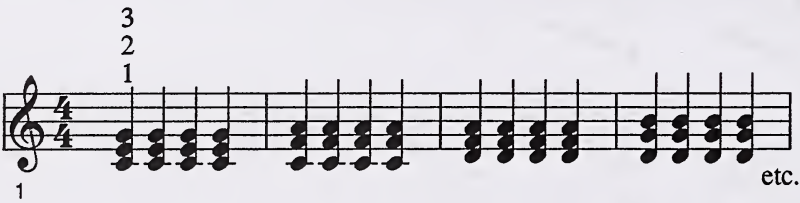


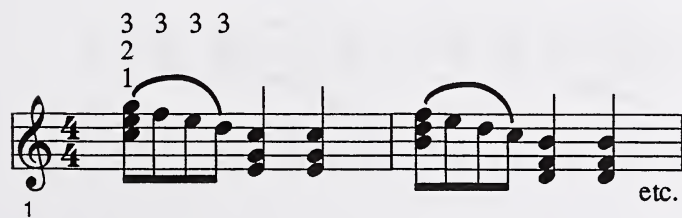
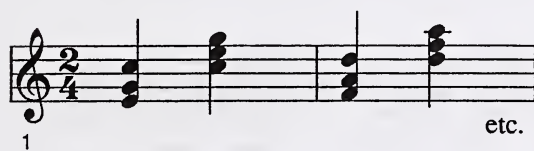
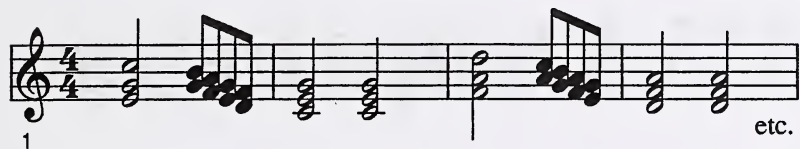
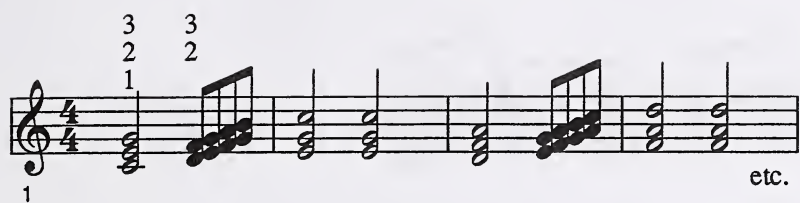


### Serial and crossover movements



### 4. Exercises for combining triads in three positions

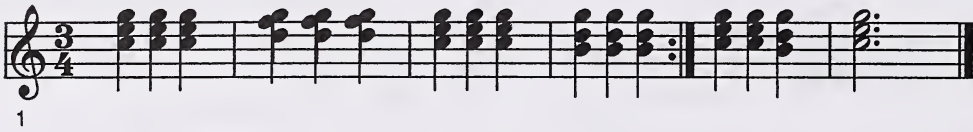




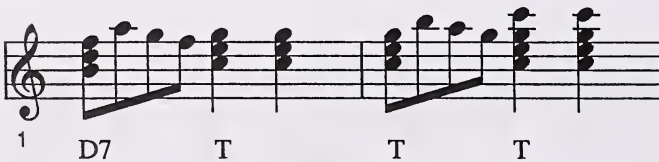
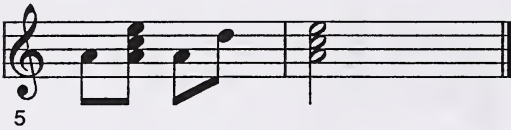




1. 2.



2. 1 2



[illegible]

## 5. Exercises for two banduras

## KAZAV MENI BATKO

Allegretto

1

2

1

5

1.

2.

9

## SHCHYHLYK OZHENYVSIA

1

2

1

5

#### XIV. Exercises for Both Hands

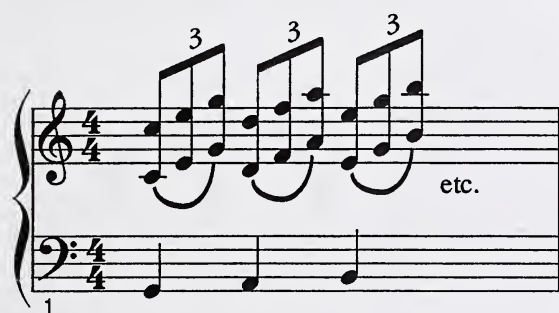
1. Right Hand on the Prystrunky, Left Hand on the Basses

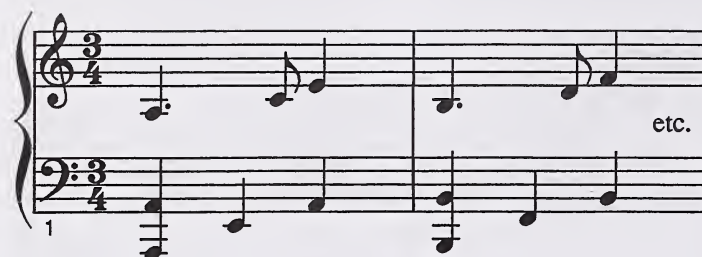
First system of musical notation in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) plays a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The system is divided into six measures. The first three measures show the right hand playing the sequence and the left hand playing the sequence. The fourth measure contains the text "etc." and the fifth measure contains the text "etc.".

Second system of musical notation in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) plays a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The system is divided into two measures. The first measure shows the right hand playing the sequence and the left hand playing the sequence. The second measure contains the text "etc.".

Third system of musical notation in 3/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) plays a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The system is divided into two measures. The first measure shows the right hand playing the sequence and the left hand playing the sequence. The second measure contains the text "etc.".





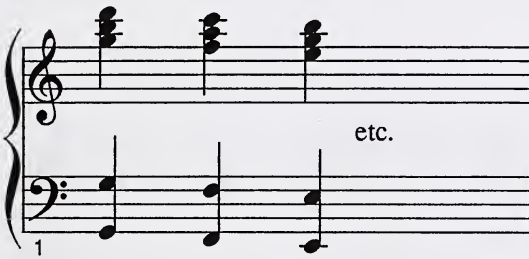


## 2. Chords and Bases

In its root position a chord has the bass on its lowest note. This is the root position of the bass in relation to the chord. Although the right hand can play chords on the prystrunky in root position or inversions, as long as the bass is on the lowest note (root) of the chord, the bass is said to be in *root position*. When the third is in the bass, the chord is said to be in the *first inversion*, and likewise when the fifth is in the bass, the chord is said to be in the *second inversion*. We can also have a third inversion when the seventh of a tetrad is in the bass.

These inversions of the chord in the bass should not be confused with the various inversions of the chord itself that were discussed in previous chapters.

3. Root Position of the Triad with Bass in Root Position.



4. Root Position of the Triad with the Bass in Various Inversions.

2 3 3 4 etc.

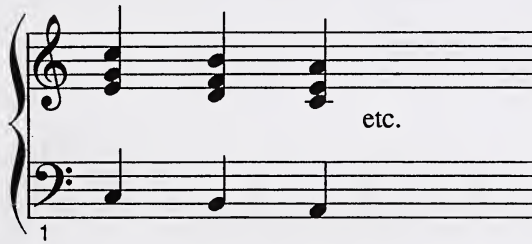
In the first measure: G - root position of the bass, B - first inversion, D - second inversion, g - root position.

3 4 3 2 1 etc.

4 3 4 2 etc.



5. First Inversion of the Triad with the Bass in Root Position.





6. Root Position and First Inversion of the Triad with the Bass in Root Position.

Exercise 6 is written in 4/4 time. The treble clef staff contains four chords: two root position triads (labeled 'R. pos.' and '1 inv.') and two first inversion triads (labeled 'r. pos.' and '1 inv.'). The bass clef staff contains four single notes, each corresponding to the root of the triad above it. The first measure contains the first two chords and notes, and the second measure contains the next two. The exercise ends with 'etc.' in the treble staff.

Exercise 6 continues with triplet patterns. The treble clef staff shows two measures, each containing a triplet of eighth notes (indicated by a '3' and three dashes) over a single note in the bass clef staff. The first measure is labeled '1' and the second 'etc.'.

7. Three Positions/Inversions of the Triad with the Bass in Root Position.

Exercise 7 is written in 4/4 time. The treble clef staff contains three measures, each showing a different position or inversion of a triad. The first measure is labeled 'R 1 2 1' and the second 'etc.'.

First system of a musical score in 4/4 time. The treble clef staff contains chords with the following fingerings: 1 i., 2 i., r.p., 2 i., and etc. The bass clef staff contains a sequence of notes: 1, followed by a series of eighth notes. The system concludes with a double bar line.

Second system of the musical score. The treble clef staff contains chords with fingerings: 1 i., r.p., 1 i., r.p., and etc. The bass clef staff continues the sequence of notes from the first system. The system concludes with a double bar line.

Third system of the musical score. The treble clef staff contains chords with fingerings: R.p., 2 i., r.p., 2 i., and etc. The bass clef staff continues the sequence of notes. The system concludes with a double bar line.

Fourth system of the musical score. The treble clef staff contains chords with fingerings: R.p., 2 i., r.p., 1 i., and etc. The bass clef staff continues the sequence of notes. The system concludes with a double bar line.

8. Three Positions/Inversions of the Triad with the Bass in Various Positions  
/Inversions.

A musical exercise in 4/4 time. The treble clef staff shows a triad of G4, B4, and D5 in root position (R.p.), first inversion (1 i.), second inversion (2 i.), and first inversion (1 i.) across four measures. The bass clef staff shows the bass line for each measure, with fingerings 1, 2, 3, 3, and 4 indicated below the notes. The exercise concludes with the word "etc." in the treble staff.

Use the previous exercises with the bass in root position, but add an inversion of the bass alternating with the bass in root position.

A musical exercise in 4/4 time. The treble clef staff shows a triad of G4, B4, and D5 in root position (R.p.), first inversion (1 i.), second inversion (2 i.), and first inversion (1 i.) across four measures. The bass clef staff shows the bass line for each measure, with fingerings 1, 2, 3, 3, and 4 indicated below the notes. The exercise concludes with the word "etc." in the treble staff.

This is an exercise of the "alternating bass" (cf. ch. XVIII).

A musical exercise in 3/4 time. The treble clef staff shows a triad of G4, B4, and D5 in root position (R.p.), first inversion (1 i.), second inversion (2 i.), and first inversion (1 i.) across four measures. The bass clef staff shows the bass line for each measure, with fingerings 1, 2, 3, 3, and 4 indicated below the notes. The exercise concludes with the word "etc." in the treble staff.

## XV. Primary Triads in a Musical Phrase

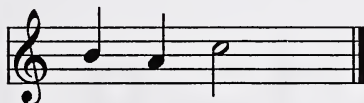
The musical phrase is the simplest unit of musical form, and it can be compared to the verse phrase in poetry. The musical phrase has its own rhythm, elementary musical theme, and it can also have its own harmonic structure.

Two musical phrases combine to form a musical *period* and a balanced combination of two musical periods makes the *song form* that is often encountered in Ukrainian folk music.

We have said earlier that triads built on different steps of the scale can either be static (passive), or active (dynamic), that is, impelled to move toward harmonic balance that ultimately culminates in a triad on the I step of the scale (the tonic).

This gradual movement and harmonic coupling of triads is called a *cadence*. In a narrower sense the term cadence is applied to the conclusion of a musical phrase, particularly its two final chords.

In early West European music during the transition from the Middle Ages to the Renaissance various musical schools developed special rules by which cadences were built. (This coincided with the development of harmony.) For example, in the Burgundian School of the 15th c. the obligatory form of the cadence was VII-VI-I, that is, the musical phrase concluded in the melodic passage B-A-C (in the key of C).<sup>1</sup>



1

The Flemish school of the second half of the 15th c. (approximately the times of Leonardo da Vinci or Rafael in painting) the VII-VI-I formula had been replaced by the "authentic" (V-I), "plagal" (IV-I), and various "modal" cadences.

The pieces played by kobzars of old have their own specific cadences which can be seen especially at the end of periods in *dumy*. Harmony and polyphony in ancient Ukrainian music, however, are separate questions which will not be discussed here.

In general we can speak about a musical phrase as a sequence of cadences (generally four) and the final chord in which it is ultimately resolved has a longer duration than the other chords in the phrase.

---

<sup>1</sup> VII-VI-I is actually a Landino cadence. (AH)

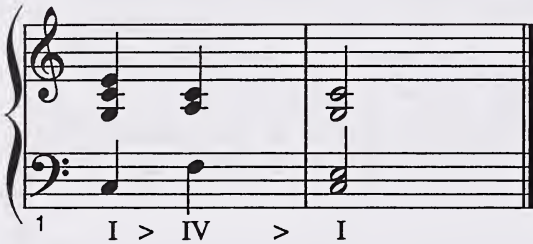
Musical cadences can generally be reduced to three categories:

1. *Full* and *semicadences*,
2. *perfect* and *imperfect*,
3. *complete* and *incomplete*.

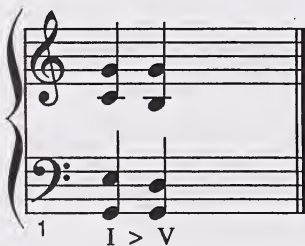
Finally there exists another category of cadences, namely the *deceptive* or *interrupted* cadences.

Other terms are used to describe cadences, but a discussion of them would take us beyond the scope of this work.

1. The *full cadence* (and its antipode, the *semicadence*) - this refers to the resolution of the chord of the cadence. If the resolution ends in the tonic then the cadence is said to be *full*, that is, the dynamic unrest of the previous chords has been fully resolved:



If, however, the chord is resolved not in the tonic but in one of the "active" element of the scale, e.g., V, II, IV, VI or III a *semicadence* is obtained which is characterised by hidden incompleteness and requires that the movement be continued.

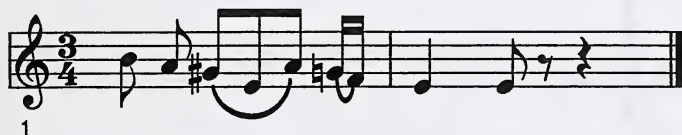


Such "resolved" and "unresolved" cadences play an important role in the

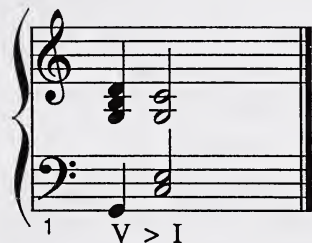


expressiveness of a musical work, as can be seen in the beginning of the overture to Wagner's *Tristan und Isolde*.

Ukrainian folk songs often conclude in a semicadence and this contributes to the rich expressiveness of such songs as *Oi poplyvy, vutko*.



2. While the "fullness" of a cadence refers to its ultimate resolution in the tonic, when speaking about a *perfect* cadence we refer to the transitional *resolving chord* of the cadence. Here the activeness, the dynamic gravitation of the chord determines the degree of perfection of the cadence. The most active triad of the scale is known to be the V for this phrase, therefore a chord built on the V as a predecessor to the resolution in the tonic is considered to be a perfect cadence.<sup>2</sup> All other triads in the scale are less active than the V, and if they are used as the penult they constitute an "imperfect" cadence.



The perfect form of the cadence is quite widespread in Ukrainian songs and their bandura accompaniment. We have spoken about the "fifthness" of ancient Ukrainian music in previous chapters.

3. *Complete* cadences depend on the structural activity of the chords of a cadence. It has been mentioned that the triad can appear in various positions. Inversions of the bass are also possible. These structural transfigurations of the chord introduce more or less unrest or dissatisfaction which, in turn, contributes to a certain activity and dynamic tension of the whole cadence.

<sup>2</sup> This happens to be the "authentic" cadence of the Flemish school (v.s.). (AH)

Thus, for example, if the final triad of a cadence appears not in the root position but in an inversion such a cadence is said to be *incomplete*.



Full,	Full,
perfect, and	perfect, and
complete	incomplete
cadence	cadence

These three aspects can appear in various combinations.

Finally the *deceptive* or *interrupted* cadence which, instead of gravitating to the tonic, wanders around distant chords - this is a transitional form which is sometimes used to modulate into a different key or to extend the final phrase in a *codetta*.

As noted above, songs, particularly Ukrainian folk songs have their unique melodic structure. While adhering to special rules of rhythm and symmetry, they also have a harmonic line that applies not only to the final cadence but to the whole melodic range. Harmonic and polyphonic forms of Ukrainian folk songs, although simple, are unusually varied and far from any standard rigidity. Musicians have, more than once, applied academic standards when harmonising folk songs whose structure they did not fully understand and, in so doing, inadvertently ruined folk art instead of fostering it.

Now, when we speak about certain standards and examples of harmonisation of folk songs, this does not mean (we emphasise again) that these are forms and standards that we recommend to beginning modern kobzars in their work on the bandura repertoire. These "standards" and "examples" are only devices needed at a certain stage of mastering bandura technique.

As we approach practical harmonic exercises, let us take as an example the simple melody of *Po dorozhi zhuk, zhuk*. It is composed of two periods (A, B), and each of them is made up of two musical phrases (a, b, c, d), each of which consists of two measures in 2/4 time.

а А b

По доро-зі жук, жук, По доро-зі чор- ний...

1 D T D T

В c d 1.

Подиви-ся, дівчинонько, Я-кий я мо- тор- ний!

1 S T D T

2.

тор- ний!

1 T

We can see that this melody can be harmonised according to the formula dominant > tonic > dominant > tonic (V > I > V > I) in the first half (period), and subdominant > tonic > dominant > tonic (IV > I > V > I) in the second. Both phrases have a perfect cadence.

This and similar harmonisation formulae can be applied successfully to many folk dance melodies and humorous songs to make the accompaniment more varied and attractive by applying various figural superstructures based on the fundamental harmonic line.

However, in the majority of kobzar songs and pieces new standardised formulae cannot satisfy all the musical requirements. Here special harmonic devices are necessary.

To break up the monotony of one key with its limited chordal possibilities, Ukrainian folk songs frequently employ transitions to the parallel minor and then revert to the major in appropriate musical phrases of the piece. This can be seen in such songs as *Oi ne khody, Hrytsiu* or *Ikhav kozak za Dunai*.

### OI NE KHODY, HRYTSIU

a

Ой не ходи, Гри- цю, та й на вечор- ни- ці,

1 t t d t

b

Бо на вечор- ни- цях дівки ча- рів- ни- ці.

1 t t d t



c

Ко-тра дів-чи-на чор-но-бри-ва-я,

1 T T D T

d

Та й чарівни-че-нька спра-вед-ли-ва-я.

1 t t d t

When analysing the melody of *Oi ne khody, Hrytsiu* we see four phrases (a, b, c, d - four 4/4 measures each) placed in two periods (A, B) and (C, D). We see the formula T, T, D, T in the minor of both phrases of the first period in the simplified harmonic accompaniment. In the second period there is a similar grouping (T, T, D, T) in both phrases, but the first phrase is in the parallel major while the second phrase reverts to the original minor.

Such a transition to the parallel major or minor refreshes the melody and gives the performer greater possibilities. Folk songs do not always follow such simple patterns as in *Oi ne khody, Hrytsiu*, as we shall observe in bandura accompaniments to other folk songs.

A special tuning exists for those pieces where the major is intertwined with the parallel minor, and it is called the "mournful" tuning. In the transposing bandura there was but one mournful tuning relative to C major with a raised g to g-sharp in the first octave of the prystrunky. This gave a leading tone to the harmonic minor. In a bandura equipped with ditals we have different mournful tunings relative to the basic key where the leading tone is retuned in the first prystrunky octave of the minor scale.



## XVI. Further Triad Exercises

Exercise 1, measures 1-4. The piece is in 3/4 time. The right hand plays triads (root position) in the first three measures, and a broken triad in the fourth measure. The left hand plays single notes: G2, F2, E2, D2.

1

Exercise 2, measures 1-4. The piece is in 4/4 time. The right hand plays triads with a descending eighth-note scale in the first three measures, and a broken triad in the fourth measure. The left hand plays single notes: G2, F2, E2, D2.

3 2 - -  
2  
1

etc.

1

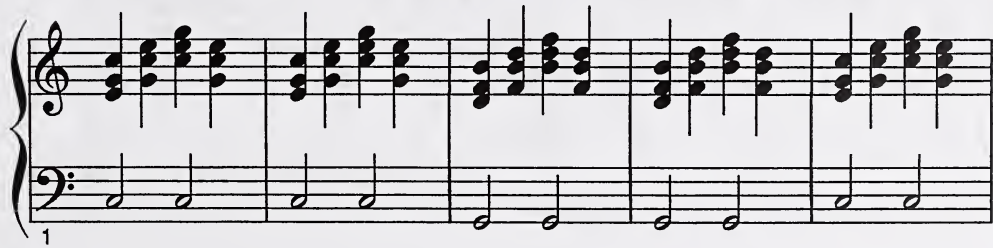
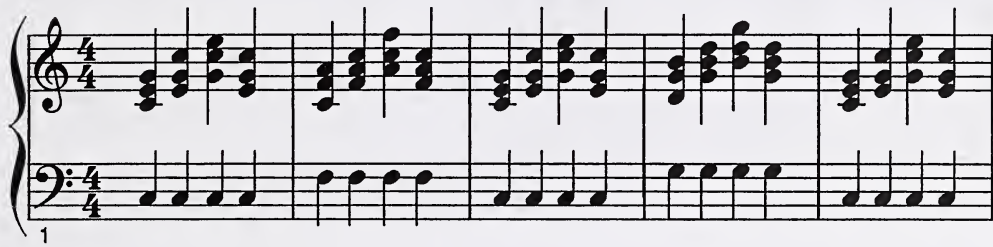
From the beginning, an octave higher, etc.

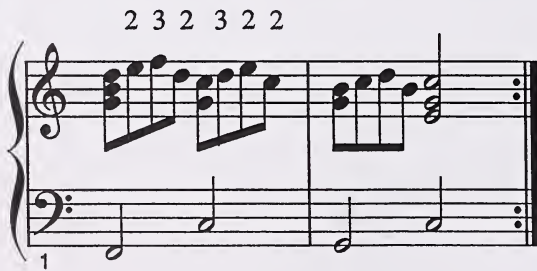
Exercise 3, measures 1-4. The piece is in 4/4 time. The right hand plays triads with a descending eighth-note scale in the first three measures, and a broken triad in the fourth measure. The left hand plays single notes: G2, F2, E2, D2.

3 2 3 2  
2  
1

3 - -

1





KOLIADKA  
(Carol)

3 - 4 3  
2  
1

1

2

B

1

4  
1

5

5



This exercise is written for two banduras (1 and 2). The bass (B) is the same for both instruments. This system of notation will be used for all subsequent exercises for two banduras.





DANCE  
Étude



2.

1

1. 2.

*D.C.*

1

## PRO BIDU

Allegretto First variant

1



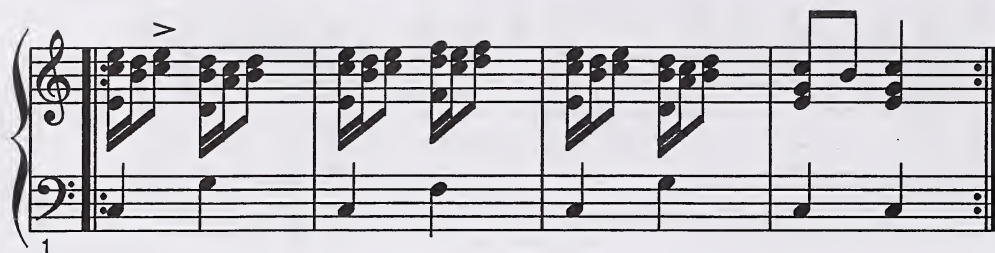
## Accompaniment No. 1

## Accompaniment No. 2



## Second variant





## PO DOROZI ZHUK



2. II 1 3 1 3

1.

3 2 1

1.

1. 2. III

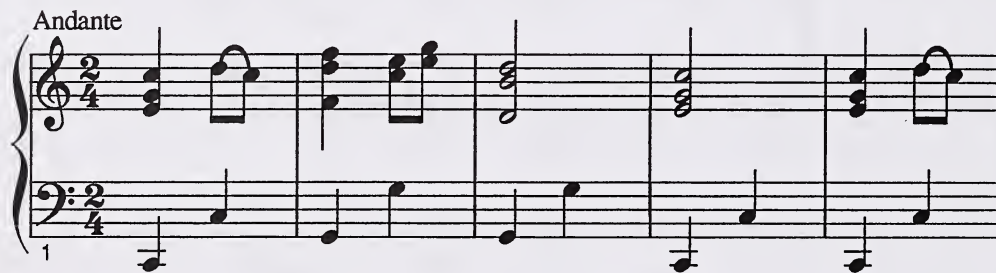
1.





## OI U POLI VYSHNIA

Iurii Sinhalevych





## OI PYLA IA, PYLA



## KHARKIV DANCE

Kost Misevych

Allegretto

1.

1

T S T T D D T T

2.

1

T T S S T T S S

1.

*p*

T T D D T T D D

1. 2.

T T D T T

## DOZVOL MENI, MATY

1 2 B

1

1



A musical score for three staves (treble, treble, and bass clef) in 2/4 time. The first staff contains a melody of eighth and quarter notes. The second staff contains a series of chords, some with rests. The third staff contains a simple bass line. A measure rest '1' is indicated below the first staff.

## Interlude

A musical score for three staves (treble, treble, and bass clef) in 2/4 time, labeled 'Interlude'. The first staff features a complex melody with many beamed sixteenth notes. The second staff contains a series of chords, some with rests. The third staff contains a simple bass line. A measure rest '1' is indicated below the first staff.

## CHENCHYK

Iurii Sinhalevych

Allegretto

1 3 --

2 -- 3 - - - - -

9

## HALIA

Andante

1

*p*

This system contains the first five measures of the piece. The tempo is marked 'Andante' and the time signature is 2/4. The music is written for piano. The first measure has a finger number '1' below the bass staff. The fifth measure has a piano dynamic marking '*p*'.

1

*f*

This system contains measures 6 through 10. A double bar line is placed after measure 8. The tenth measure has a forte dynamic marking '*f*'. A finger number '1' is present below the first measure of this system.

1.

This system contains measures 11 through 15. A first ending bracket labeled '1.' spans the final two measures (14 and 15). A finger number '1' is present below the first measure of this system.

1. 2.

ZHURAVEL

Iurii Sinhalevych

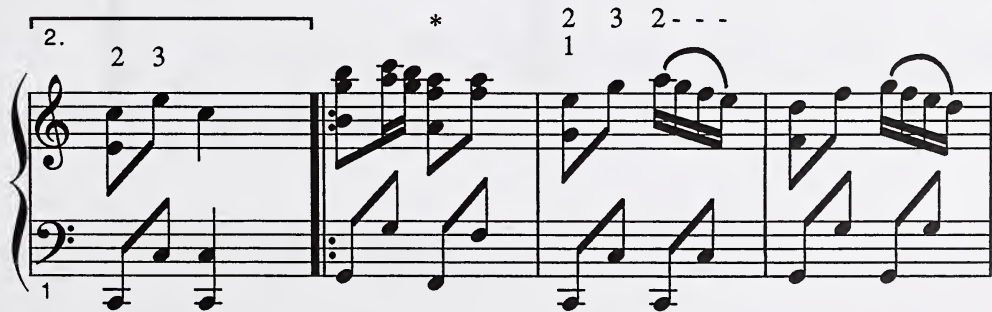
Moderato

1 2 - - -

2 - - -



## KOZACHOK





1. 2. 2 3  
1

variant of \*

There is a rather unusual harmonic passage in the beginning of the second phrase of this "Kozachok" from V. Shcherbyna's repertoire. It is given here as a good example of 2d and 3d finger jumps in the right hand.

Retune to mournful c.

## OI U POLI ZHYTO

Andante



## XVII. Simplified Accompaniment Notation

If one were to examine carefully the bass accompaniment of all the above exercises that are based on folk songs, one would notice that it constantly alternates between the tonic, dominant and subdominant. Such treatment of folk songs can hardly be considered highly artistic. And yet, it does represent a certain stage in the development of the kobzar's technique and may frequently satisfy the beginner's needs. For practical reasons one may often dispense with detailed notation of the bass accompaniment or prystrunky melody and just give shorthand signs under certain parts of the vocal score.

We have encountered such notation in previous theoretical discussions.

There, roman numerals were used under the melody to refer to the steps in the scale on which the chord is constructed, e.g., I, II, III, ... VII. For I, IV, and V of the accompaniment the designations T (tonic), S (subdominant), and D (dominant) respectively are used. The dominant may also be in the seventh, in which case D7 is written. Sometimes the inversion<sup>1</sup> of the chord which is written under the roman numeral is also indicated:

I, I, II, II, D7, D7

2 r 2 1 2 3

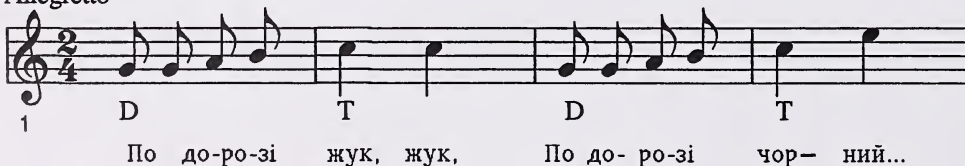
Other seventh chords are also indicated with a "7" after the designation of the chord, e.g., I7 = T7, V7 = D7, IV7 = S7, II7, III7 etc.

If the bass has to be further specified, circled roman numerals of the steps of the scale are written directly below the score. Inversions of the bass can be indicated under the bass notation, e.g., r, 1, 2, or 3 in tetrads.

The following exercises can serve as illustrations:

### ПО ДОРОЗІ ЖУК, ЖУК

Allegretto



1 D T D T

По до-ро-зі жук, жук, По до-ро-зі чор-ний...

<sup>1</sup> Or root position (r), as the case may be. (AH)

1. 

1 S T D T  
По-ди-ви-ся, дівчинонько, я-кий я мо- тор- ний!

2.

1 Т ний.  
тор- ний.

In actual practice the accompaniment can be improvised within these limits.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass line is in the bass staff. The score consists of 12 measures, with a repeat sign at the end. The first measure is marked with a '1' below the bass staff. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the piece, while the second ending leads to the final chord. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The piece concludes with a final chord in the treble clef.

This is an example of the simple, so called syncopated or counter-tempo<sup>2</sup> accompaniment which flows from the above system of notation. It is often used in ensembles for the second and further banduras, especially in dance melodies.

Such shorthand notation generally is not specific and gives only a general idea about the harmonic accompaniment of a song. The performer is given a free hand as to the bandura accompaniment itself.

This type of notation is useful if the accompaniment has to be transposed from one key to another. Such notation remains valid for any key, provided the performer is familiar with that key on the instrument.

---

<sup>2</sup> Counter-tempo is a form of syncopation where notes occur on the weak beats and rests on the strong ones.



## XVIII. Alternate Bass

In many works, especially for the piano, one frequently speaks about the *alternating bass*. This term refers to a special form of bass accompaniment where the fundamental bass (usually amplified by an octave) is played on the strong (first) beats of the measure, followed by the full chord on the weak (second and fourth in 4/4 time) beats and with its fifth, usually also amplified by its octave, on the third beat.

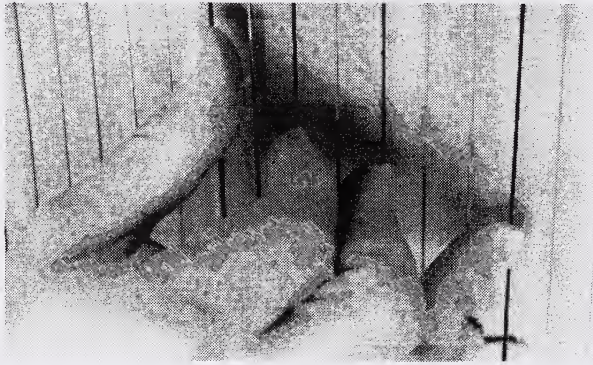


Although this method of bass accompaniment is not typical for the bandura, we mention it here because some modern bandurists have used it extensively (especially the "Prague émigré school") and it can be found in many bandura arrangements.

## XIX. Right Hand Tetrad

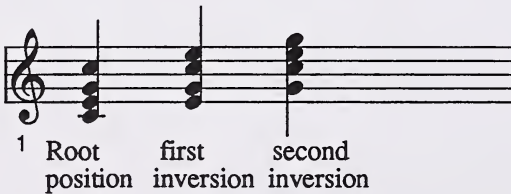
A chord of four notes can be constructed from a series of thirds in which case we have a *tetrad*, a dissonant chord, or else, the fourth tone can be a repetition of one of the components of the triad.<sup>1</sup> In that case the fourth tone does not in fact introduce anything new.

The tetrad is played with the 1st, 2d, 3d, and 4th fingers; the 4th finger is straightened out while the 2d and 3d fingers are slightly bent in the first finger joint.



### Three Positions of the Tetrad.

Just as the triad, the tetrad has a root position and two inversions, the terminology being derived from that for the triad.

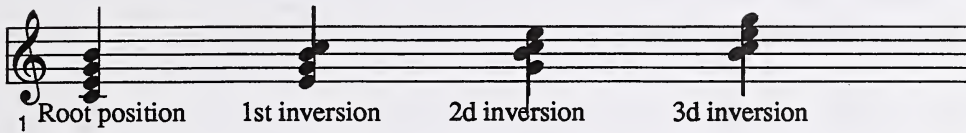


One must remember that in the *root position* two strings are skipped between the 3d and 4th fingers. In the *first inversion* they are skipped between the 2d and 3d fingers, and finally in the *second inversion* they are skipped between the 1st and 2d fingers.

---

<sup>1</sup> Normally this is considered to be a triad with "doubling." (AH)

The tetrad can also have a fourth inversion.



The tetrad finds practical application in the dominant seventh chord, and it appears also as an incomplete tetrad in some triads.

The addition of an additional third over the first two (both in the major and minor) that are a fifth from the tonic gives two possibilities, a major third (four semitones), and a minor third (three semitones).



major third	major third	minor third	minor third
+	+	+	+
C-major	c-minor	C-major	c-minor
triad	triad	triad	triad

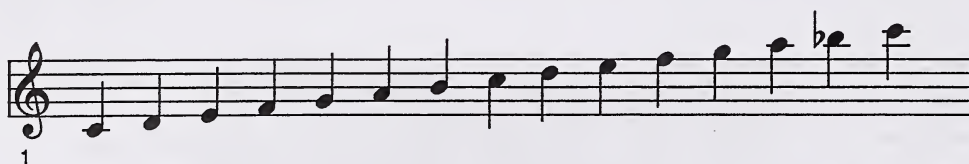
These structural types of tetrads have their peculiarities and special significance in harmonic movements.

Of interest is a type of triad that is used on the bandura in the "plagal" tuning. The 3d and 4th types of tetrads built on the tonic have an interval of a diminished seventh in their highest tones. They have a structural resemblance to a dominant seventh chord that gravitates to its tonic which in the case of our tetrad № 3 is F major. This facilitates a smooth transition from C major to F major. (Such modulation is frequently found in Ukrainian folk songs, and it is for this purpose that *plagal tuning* was developed.)

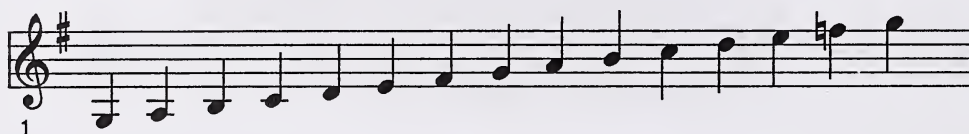
Originally plagal tuning retuned only the seventh string of the second prystrunky octave. If we take into account that notation was based in C major,

we can also find plagal tuning in C major with a B lowered to B-flat in the second prystrunky octave. If we accept actual (non-transposing) notation then the original plagal tuning will be in G major with a natural on the VII step of the second prystrunky octave.

The original "plagal" tuning in a transposing bandura:



"Plagal" tuning in actual notation:



Therefore we can have various plagal modes that stem from different basic keys (on a bandura with ditals), the difference between them being only that the VII step is diminished by a semitone in the basic prystrunky octave.

The dominant seventh chord is frequently used for harmonisation in various forms and inversions, for example the chord with first, second or third bass inversions.

It should be said here that such experts on Ukrainian folk music as M. Lysenko noted that ancient Ukrainian folk songs avoid not only academic chromaticism like the plague<sup>2</sup> but also the alien dominant seventh and the various bass inversions we have just discussed. They, on the contrary, like original polyphonic passages which often contradict all academic principles, yet achieve exceptional expressiveness.

Nevertheless, these elementary conventional laws of harmony and their practical (albeit fragmentary) development will serve as a useful framework

<sup>2</sup> "As the devil [avoids] incense" in the original. (AH)

for the acquisition of the kobzar's technique.

Dominant seventh chords do appear sporadically in modern kobzar pieces, but then usually in the form of incomplete chords.



Dominant triad in three positions

"incomplete" D7 (only in prystrunky) frequently used in bandura harmonisation

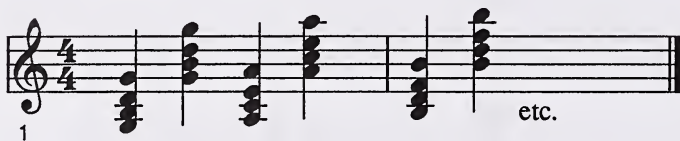
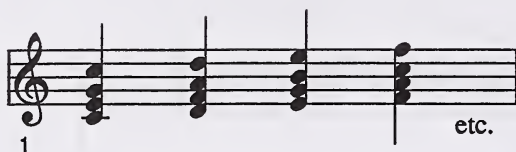


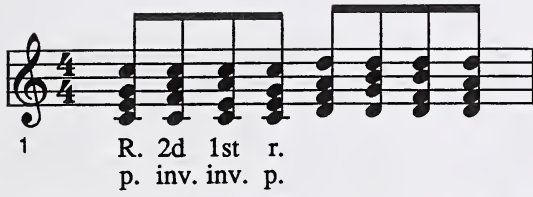
Dominant tetrad = (full) seventh chord rarely used in bandura harmonisation.



## XX. Tetrad Position Exercises Right Hand

Fingers: 1-2-3-4





# ANHEL HRISHNU DUSHU

Andante

Ангел грішну ду- шу пробуджа-

1

від сну. Ой встань, грішна ду-ша,

пробу-ди-сь від сну!"

This song is an example of the kobzars' religious song ("psalms") genre which resembles the "psalms" of the *lirnyky*.<sup>1</sup> A right-hand tetrad exercise.

<sup>1</sup> *Lirnyky* (pl., sg. - *lirnyk*) were musicians who led a lifestyle similar to that of the kobzars, but their instrument was the *lira*, a Ukrainian version of the hurdy gurdy. The repertoire of the *lirnyky* was slightly different from that of the kobzars, but there were many pieces that both performed. They may have been members of the same *lebiti* guilds. (AH)

## OI IZ-ZA HORY

Ой із-за го-ри та буйки ви-тер

1

Detailed description: This is the first system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts in 3/2 time and changes to 4/4. The lyrics are 'Ой із-за го-ри та буйки ви-тер'. The piano accompaniment is in 3/2 and 4/4 time. A first ending bracket is indicated by the number '1' at the beginning of the piano part.

ви-є... Ой там у-ді вонь-ка

1

Detailed description: This is the second system of the musical score. It continues the vocal and piano lines. The lyrics are 'ви-є... Ой там у-ді вонь-ка'. The piano part has a first ending bracket marked with '1'.

та пшени-чень-ку сі-є.

1.

1

Detailed description: This is the third system of the musical score. It continues the vocal and piano lines. The lyrics are 'та пшени-чень-ку сі-є.'. The piano part has a first ending bracket marked with '1.' and a first ending bracket marked with '1'.

2.

ci e

1

# CHY TY, MYLYI, PYLOM PRYPAV

Iurii Sinhalevych

Mournful C

Andantino

1

5



## A IA LIUBLIU PETRUSIA

Iurii Sinhalevych

Mournful C

Allegretto

1

5

## LETYT HALKA

Iurii Sinhalevych

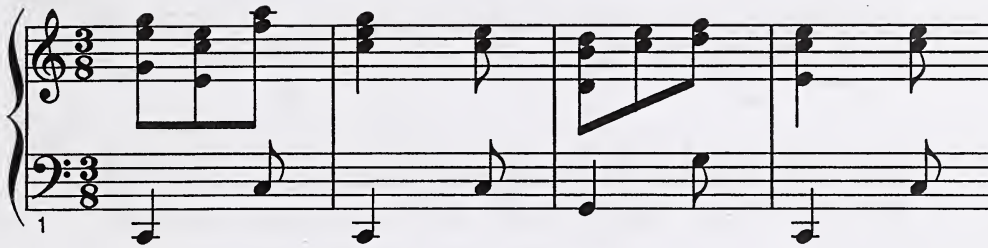
Andante



## OI NA HORI SNIH BILENKYI

Iurii Sinhalevych

Moderato





These five folk songs arranged by the bandurist Iurii Sinhalevych are examples of a particular style of bandura playing and accompaniment where the character of folk music is preserved by rather simple means.

Care must be taken that the tone be clean and the performance smooth.

The song *Oi iz-za hory* does not end on the tonic; this is an example of a semicadence ending.

### OI VYRVU IA Z ROZHI KVITKU

Andante

Ой вирву я з рожі квіт-ку тай пущу на

во-ду. «Пливи, пли-ви з ро-жі квіт-ко»

1

аж до мо-го ро-ду.

1

The melody of *Oi vyrvu ia z rozhi kvitku* is built on a melodic minor scale with characteristic sharps in the ascending passages and with naturals in the descending ones. This song also ends on a semicadence.

The accompaniment can serve as an example of how a natural minor tuning can be used to accompany a song in the melodic minor.



## XXI. Broken Chords

If the component notes of a chord are not played simultaneously but in succession, we speak of a broken chord or chords. The *arpeggio* and *arpeggiated chord* are special forms of broken chords. If performed properly, broken chords greatly enhance the beauty of bandura playing.

### Broken triads

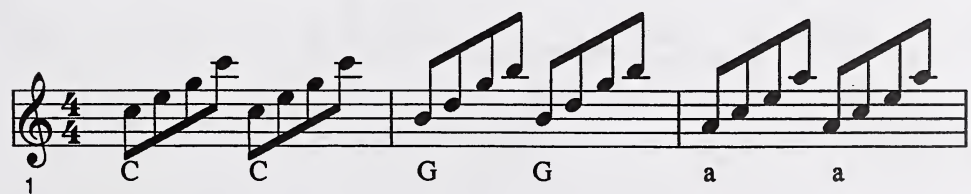
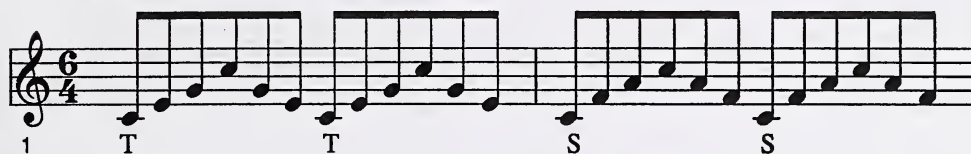
Right hand

Fingers 1-2-3, 1-3-4, 2-3-4



When this technique has been mastered in the right hand the bass is introduced. T= tonic, S = subdominant, D = dominant.



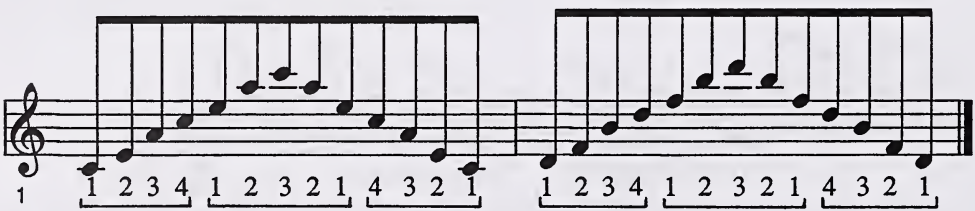
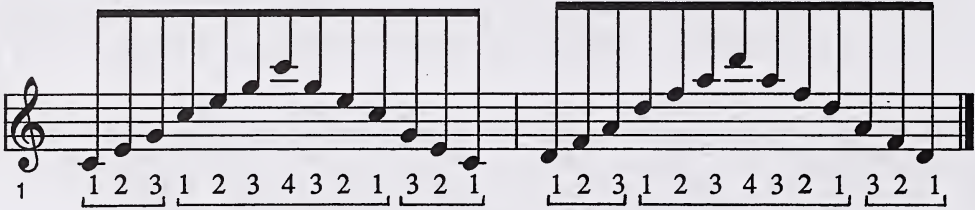
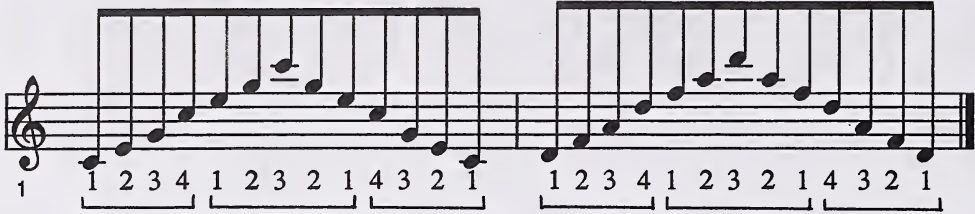




First system of musical notation, measures 1-4. The key signature is 2/4. The right hand features a melodic line with a second ending bracket over measures 2 and 3, marked with a '2' and a dashed line. The left hand provides a simple harmonic accompaniment. The notation ends with 'etc.' in the right hand.

Second system of musical notation, measures 5-8. The key signature is 8/4. The right hand features a melodic line with a second ending bracket over measures 6 and 7, marked with a '2' and a dashed line. The left hand provides a simple harmonic accompaniment. The notation ends with 'etc.' in the right hand.

Third system of musical notation, measures 9-12. The key signature is 8/4. The right hand features a melodic line with a second ending bracket over measures 10 and 11, marked with a '2' and a dashed line. The left hand provides a simple harmonic accompaniment. The notation ends with 'etc.' in the right hand.

Broken chords with hand movement

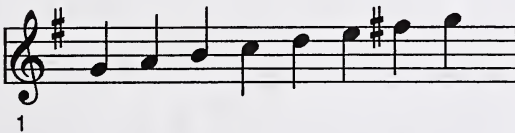


## XXII. The Key of G

Until now we have been dealing only with the keys of C major or a minor, that is, the bandura has been tuned in that key, or the ditals were positioned in such a way as to give us a pure diatonic key of C (cf. Figure 1, tuning N° 4).

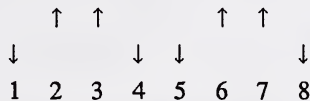
Now that we have mastered some techniques it is time to become acquainted with other keys by means of different tunings. As each of these new keys is mastered one must remember that all techniques from previous chapters are applicable in these keys, as well; and no separate exercises will be given. Therefore it is necessary to return from time to time to earlier exercises, but in the new keys and to adapt the technical exercises from the old material for these new keys.

The basic G scale is the following,



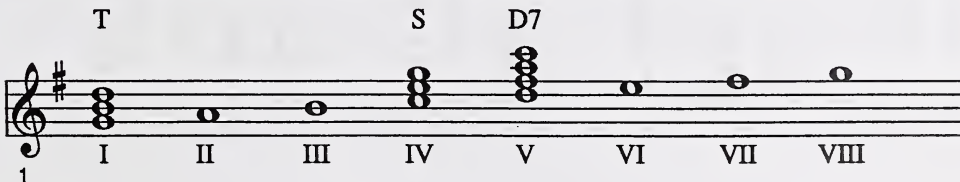
and this applies over the entire range of the bandura.

The key of G major/e minor (dital positions) is shown on figure 1, tuning N° 5:



It must be kept in mind that this has been the fundamental key of most non-dital banduras and there is much (nontransposed) literature in this key.

The basic chords in the key of G are the following:



The key of G major can be harmonised using the following three chords:

1 2 3 4 5 6 7 8

1 T D7 T S D7 S D7 T

Of course, this does not mean that this is the only possible way of harmonising any step of any scale and of the G scale in particular. These idiomata are used to facilitate technical mastery. On technical questions the reader is referred to professional manuals of harmony and counterpoint and above all to a *feeling* of the style and spirit of Ukrainian music which cannot be easily pigeonholed into some clever academic rule.

The chord positions of the key of G are as follows:

1 Tr 1 2 Sr 1 2 Dr 1 2

triads: tonic

subdominant

dominant

The positions of the basic tetrads in G major are as follows:

1 Tr 1 2 Sr 1 2 Dr 1 2 D7r 1 2 3

## Bass inversions in G:

1 r 1 2  
Tonic

r 1 2  
Subdominant

r 1 2 3  
Dominant 7

The notation shows three measures of bass inversions in G major. The first measure is the Tonic (G major) with notes G, B, D in the bass and G, B, D, E in the treble. The second measure is the Subdominant (C major) with notes C, E, G in the bass and C, E, G, A in the treble. The third measure is the Dominant 7th (F# major 7) with notes F#, A, C in the bass and F#, A, C, E in the treble. Fingerings are indicated by numbers 1-3, and 'r' indicates a repeat or rest.

## Exercises for individual triads

1

The exercise is in 4/4 time and G major. The bass line consists of a sequence of notes: G, C, F#, G, C, F#, G, C, F#, G. The treble line consists of a sequence of triads: G major, C major, F# major, G major, C major, F# major, G major, C major, F# major, G major. The first measure is marked with a '1'.

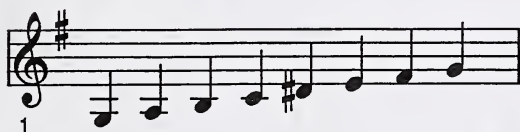
5

The exercise is in 4/4 time and G major. The bass line consists of a sequence of notes: G, C, F#, G, C, F#, G, C, F#, G. The treble line consists of a sequence of triads: G major, C major, F# major, G major, C major, F# major, G major, C major, F# major, G major. The first measure is marked with a '5'.

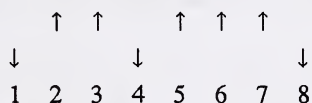


### XXIII. Mournful G (e minor)

The mournful tuning in G is the harmonic key of e minor. On the bandura we retune d to d-sharp only in the first prystrunky octave.

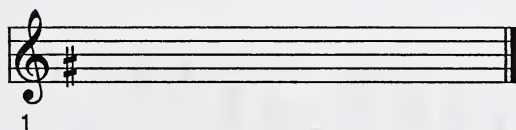


Cf. the dital positions:

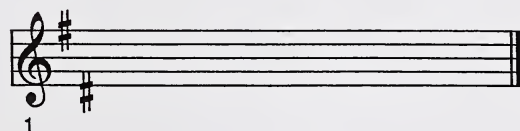


The ditals are engaged only in the first prystrunky octave.

Just as the mournful key of C was marked



the mournful key of G can be marked as follows:





It is worth noting that the previous mournful key notated in C was really the mournful key in G, while our mournful key in C is the so called *Pochaiv* tuning, just as our key of C is really the so called *Kuban* tuning.<sup>1</sup> To avoid terminological confusion these names will not be used.

The basic chords of mournful G are the following:

T	S	D	D7
---	---	---	----

1   e minor          a minor          B major          B7

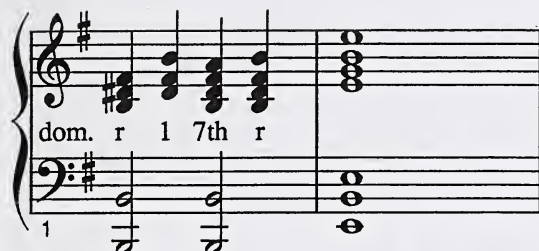
The principle of chord positions and bass inversions is analogous to the major scale.

Exercises for the mournful key of G

1          tonic r 1 2 r

1          subd. r 1 2 r

<sup>1</sup> Only the first two prystrunky octaves are retuned (p. 35).



In the future we will make greater use of kobzars' pieces or fragments from them as exercise material. Wherever possible we will give the name of the author, the kobzar who performed the piece, and the source of the recording.

For exercises in the key of G we give some easy pieces from the collection *10 pisen dlia samodiialnykh kobzarskykh kapel*, spravakh mystetstv pry RNK URSR, Derzhavna kapelia bandurystiv), hereafter *10 pisen*. Although these pieces were composed and arranged for a bandurists' cappella, individual bandura parts are useful for our exercises.

We will also give some arrangements attributed to the kobzar Vassyl Yemetz [Vasyl Iemets]. Since these have come to us by way of various private manuscripts we cannot vouch for their authenticity or accuracy.

## OI VAZHU IA, VAZHU

*10 pisen*

1

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff is a single treble clef with a whole rest in each of the three measures. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff (treble clef) features a melody of eighth and sixteenth notes, while the bottom staff (bass clef) provides a simple harmonic accompaniment with quarter notes.

1

Ой ва- жу я, ва-жу

The second system continues the piece in the same 2/4 time and key signature. It also consists of three staves. The top staff (treble clef) contains a vocal melody with lyrics in Cyrillic: "Ой ва- жу я, ва-жу". The middle and bottom staves (braced together) continue the piano accompaniment, with the middle staff (treble clef) playing chords and the bottom staff (bass clef) playing a steady bass line.

на ту дів- чи-ну вра-жу, ме- не ма- ти

1

не пус-ка- є, я ві- ко- неч-ком ла-жу.

1.

1

неч-ком ла-жу.

2.

1

## KUCHERIAVA KATERYNA

10 pisen

Ку-че- ря- ва Ка- те- ри- на чі-пля-ла- ся

1

до Мар-ти-на. Ку- че- ря-ва Ка- те- ри- на

4

чі-пля- ла- ся до Мар-ти-на. „Ой Мар-ти- не

7

до-бро- ді- ю, сва-тай ме- не у не- ді- лю.

10



Ой Мар-ти-не до-бро-ді-ю, сва-тай ме-не

у не-ділю".

# ТА ТУМАН ІАРОМ КОТЯТСІА

Ой Мар-ти-не до-бро-ді-ю, сва-тай ме-не

у не-ділю".

1.

2.

1.

1.

This musical score is for a piano piece, measures 1 through 4. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-2) features a treble staff with a series of eighth-note chords and a bass staff with a simple eighth-note accompaniment. The second system (measures 3-4) continues the treble staff with a more complex melodic line and a bass staff with a single eighth-note accompaniment. A first ending bracket is shown above the treble staff in measure 4, leading to a final chord. A second ending bracket is shown above the treble staff in measure 3, leading to a final chord. The piece concludes with a double bar line.

## HRECHANYKY

V. Yemetz

Allegro

1.

This musical score is for a piano piece, measures 1 through 4. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system (measures 1-2) features a treble staff with a series of eighth-note chords and a bass staff with a simple eighth-note accompaniment. The second system (measures 3-4) continues the treble staff with a more complex melodic line and a bass staff with a single eighth-note accompaniment. The piece concludes with a double bar line.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The first staff (treble clef) contains a melody with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth notes. A first ending bracket labeled "1." spans measures 3 and 4.

Second system of musical notation, measures 5-8. The first staff (treble clef) has a whole rest in measure 5, followed by a repeat sign and a melody in measures 6-8. The second staff (bass clef) has a whole rest in measure 5, followed by a repeat sign and a bass line in measures 6-8. A second ending bracket labeled "2." spans measures 5 and 6.

Third system of musical notation, measures 9-12. The first staff (treble clef) contains a melody with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth notes.

Fourth system of musical notation, measures 13-14. The first staff (treble clef) has a whole rest in measure 13, followed by a repeat sign and a whole rest in measure 14. The second staff (bass clef) has a whole rest in measure 13, followed by a repeat sign and a whole rest in measure 14. First and second ending brackets labeled "1." and "2." are shown above the staves.

## POBREDU

V. Yemetz

First system of musical notation. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with a '1.' and a bracket. The melody in the right hand consists of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The system concludes with a double bar line.

Second system of musical notation, marked with a '2.' and a bracket. It begins with a repeat sign. The right hand features a more complex melody with sixteenth-note runs, and the left hand continues with a steady eighth-note bass line. The system ends with a double bar line.

Third system of musical notation, the final system of the piece. It starts with a '1.' and a bracket. The right hand plays a few chords, and the left hand plays a few eighth notes, concluding with a double bar line.

## CHORNE MOIE POLE

Kost Misevych

Чорне мо- є по- ле, рілле мо- я-

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The lyrics are in Ukrainian: 'Чорне мо- є по- ле, рілле мо- я-'. The piano part consists of chords in the right hand and a simple bass line in the left hand. A first ending bracket is shown at the bottom left of the piano part.

ми- ла. Ой коби ти, рілле чор- на,

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics are: 'ми- ла. Ой коби ти, рілле чор- на,'. The piano part continues with chords and a bass line, also featuring a first ending bracket at the bottom left.

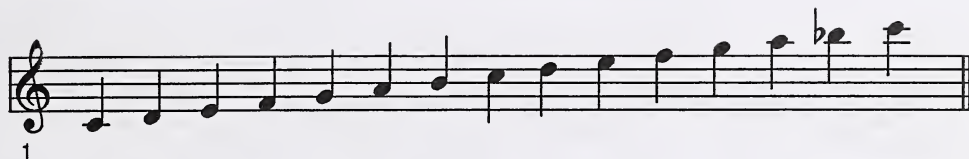


зо-ло-то ро-ди-ла.

Although it is of literary origin, we give this song from K. Misevych's repertoire as an exercise for parallel octaves (1-4) and thirds (1-2) for accompaniment to the melody. Although such parallelisms are not recommended harmonisations, in various forms they are often used in bandura accompaniments. Parallel thirds, fifths and sixths are characteristic of Ukrainian "folk polyphony." One need only cite such songs as *Hei u lisi, v lisi stoiat dva dubochky* where the movement of parallel fifths creates a very interesting effect.

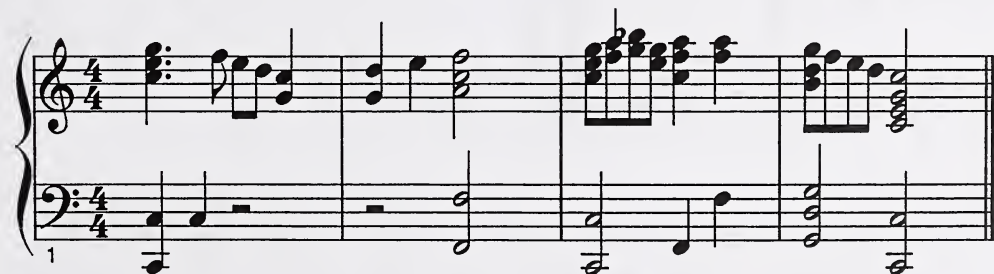
## XXIV. Plagal Key Exercises

### 1. Plagal C



Only one prystrunok is retuned, the rest of the bandura is in C major.

Chord exercises.



## OI UCHORA ORAV

Vivace

Ой у-чо- ра о- рав і сьо-го-

1

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a 2/4 time signature. The lyrics are 'Ой у-чо- ра о- рав і сьо-го-'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The first measure is marked with a '1' below the bass line.

дні о- рав. Гей, хто ж то- бі,

5

This system contains measures 5 through 8. The vocal line continues with the lyrics 'дні о- рав. Гей, хто ж то- бі,'. The piano accompaniment continues in the same style. The fifth measure is marked with a '5' below the bass line. A double bar line is present after the second measure of this system.

мо-є сер- день- ко, во- ли по- па-

1. сав? 2. сав?

This folk song with its vocal line is given as an example of bandura accompaniment in plagal tuning where two octaves are used in different places to obtain or avoid a retuned seventh. Another similar example is the folk song *Zelenyi dubochku* from kobzar Kost Misevych's repertoire which is given here in simplified form<sup>1</sup>:

<sup>1</sup> Unfortunately Shtokalko's manuscript gives only the vocal line (and no lyrics). Since we were unable to obtain a reliable bandura version of this song we supplied our own in the spirit of Misevych's other folk song arrangements. (AH).

## ZELENYI DUBOCHKU

A. Homjatkevyč





## KOZACHENKO VPYVSIA

Ко-за-ченько влив-ся, на гри-ву схи-лив-ся

1

На гриву схи-лив-ся, тяжко за-жу-рив-ся.

5

Plagal G

1

## ОІ КНМЕЛІУ ЗН, МІІ КНМЕЛІУ

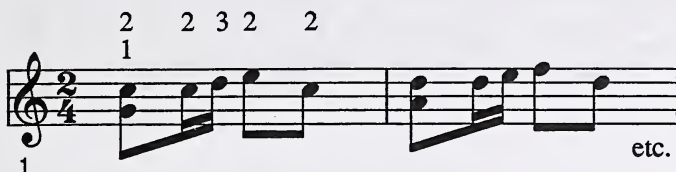
Ой хме-лю ж, мій хме-лю, хме-лю зе-ле-

нек-кий, Де ж ти, хме-лю, зиму зимував,

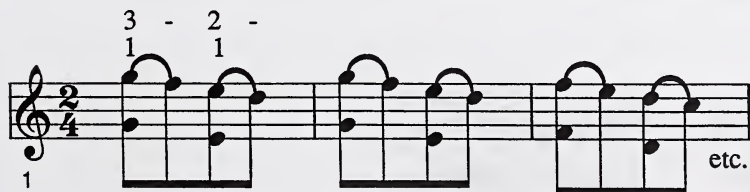
що й не роз-ви-вав-ся? вав-ця?

## XXV. Further Development of Right Hand Fingering

In practicing these and previous exercises, particularly those involving standing and crossing motion, one must strive for lightness and speed.



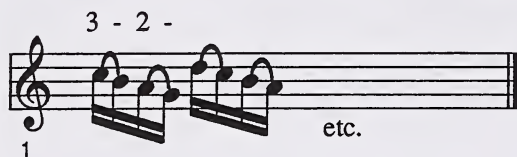
For simplicity we do not give the bass accompaniment which can be added after the exercise has been mastered.



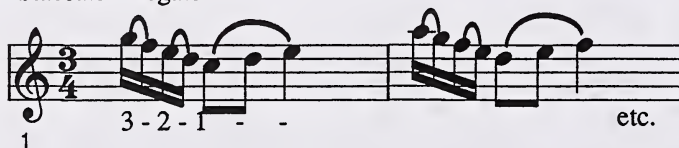
also      3 2 2 2  
            1      1

### Crossing motion

This motion resembles ascending crossing motion. It is played with two (and sometimes three) fingers, alternatively playing two or more notes with one finger motion. Thus a kind of combination of rapid legato and staccato motions is obtained.

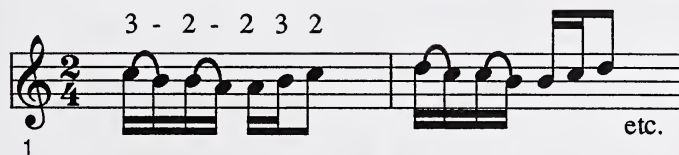


### Staccato - Legato





Descending crossing motion combined with ascending crossing motion.





3 - 2 - 2 3 2  
1 1

etc.

1

3 - 2 - 1 - 1 2 3

etc.

1

3 - 2 - 2 3  
1 1 1

etc.

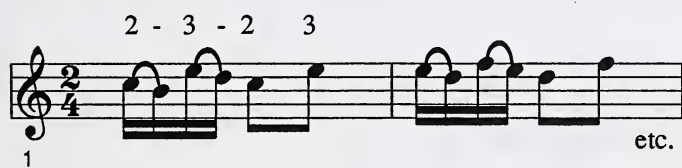
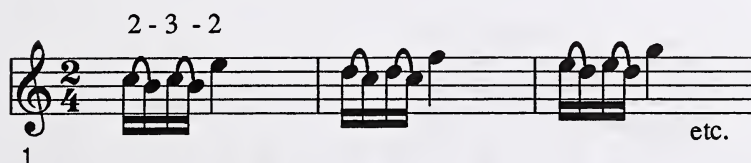
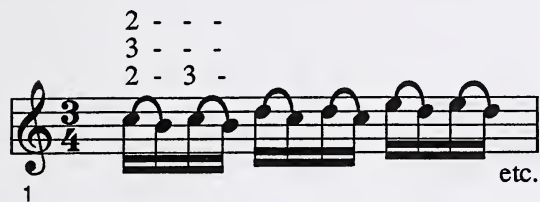
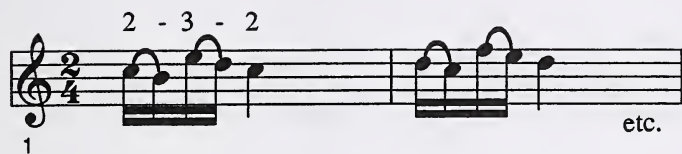
1

### Other forms of crossing motion

2 - 3 -

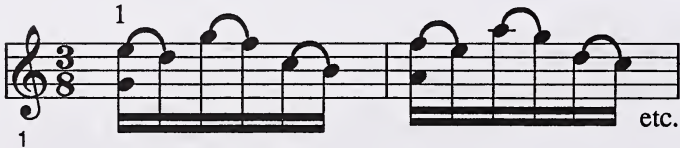
etc.

1



### Three finger motion



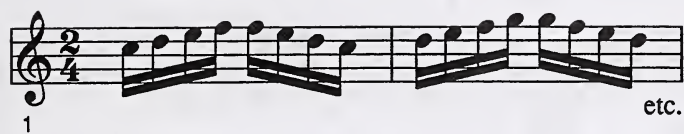
2 - 3 - 4 -  
12 - 4 - 3 -  
13 - 2 - 4 -  
13 - 4 - 2 -  
1

Three finger standing motion

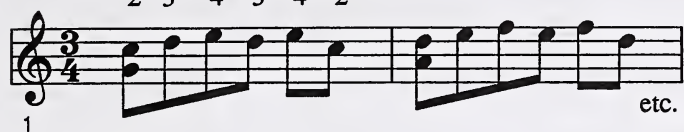
1 2 3 4 3 2



1 2 3 4 4 3 2 1



2 3 4 3 4 2



## MOLODYCHKA



2. 2 3 4 2- 2 3 - - -  
2 1 1 1

1. 2 1 2 3 4 2 - - - 2 3 2

3 1 2 3 4 2 - - - 1. 2 3 - - -



2. 2 1 2 3 2 -- 3 4 1 2 3 4 1 2 3 4

1

1. 1 2 3 4 2 - - - 2 3 4 2. 4 - - 3 2 2 2 3

1

4 1 2 3 4 2 - - - 2 3 4 4 2 - - - 1. 2 3 4 - - -

1

2. 3 2 - - - - - 2

1

## PODOLIANKA

From the repertoire of Kost Misevych

3 2 - - 3 2      3 2 - - 3 2      1.

The first system of musical notation is in 2/4 time. The right hand (treble clef) begins with a whole note chord, followed by a series of eighth notes. Above the staff, there are two measures of fingering: '3 2 - - 3 2' and '3 2 - - 3 2', each with a '1' below the first note. The left hand (bass clef) starts with a whole note chord, followed by a series of eighth notes. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

The second system of musical notation continues the piece. The right hand (treble clef) features a series of eighth notes. Above the staff, there is a measure of fingering: '2.' with a '1' below the first note. The left hand (bass clef) continues with a series of eighth notes. A second ending bracket labeled '2.' spans the final two measures of the system.

The third system of musical notation continues the piece. The right hand (treble clef) features a series of eighth notes. Above the staff, there is a measure of fingering: '2.' with a '1' below the first note. The left hand (bass clef) continues with a series of eighth notes. A third ending bracket labeled '2.' spans the final two measures of the system.



## KATERYNOSLAV DANCE

Kost Misevych

Allegro

3 - 2 -- 3    3 - 2 -- 3

1                      1

1    T    D                      T    T                      D    D                      T    T

5    T    D                      T    T                      D    D                      T    T

9    T    D                      T    D                      D    D                      T    D

13 T    D                      T    D                      D    D                      T    T

This is an exercise in crossing motion. The bass accompaniment is given in simplified notation.

Variations on the theme of  
A KHTO BACHYV, A KHTO CHUV

## Nº 1

First system of Variation Nº 1, measures 1-4. The music is in 2/4 time. The right hand features a rhythmic pattern of eighth-note chords, while the left hand plays a simple bass line of quarter notes. A finger number '1' is written below the first note of the left hand.

Second system of Variation Nº 1, measures 5-8. The musical texture continues with eighth-note chords in the right hand and quarter notes in the left hand. A finger number '5' is written below the first note of the left hand. The system concludes with a double bar line.

## Nº 2

First system of Variation Nº 2, measures 9-12. The right hand continues with eighth-note chords, and the left hand plays quarter notes. A finger number '9' is written below the first note of the left hand.



## Nº 3



## Nº 4



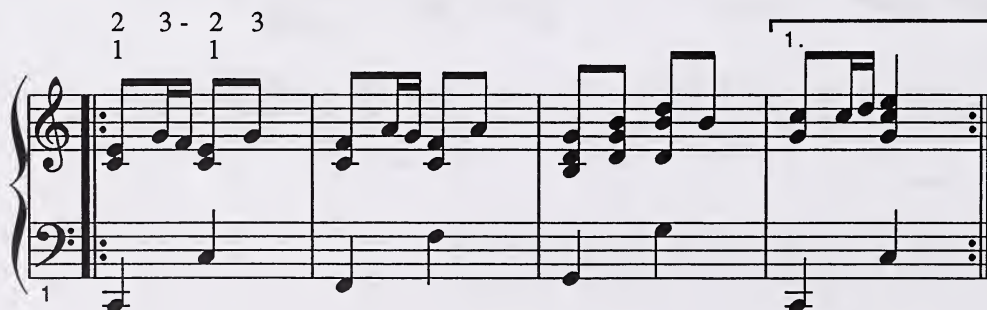


2 3 2 3 2 3 2 3



I SHUMYT, I HUDE  
(Variations)

№ 1

2 3 - 2 3  
1 1

2. Nº 2

1

5

Nº 3

8va

9

8va

1

This system shows a piano introduction. The right hand (treble clef) plays a series of chords and eighth-note patterns, while the left hand (bass clef) plays a simple eighth-note accompaniment. A first ending bracket is indicated by the number '1' at the start of the first measure.

Nº 4 3 - - -

1

This system features a piano introduction marked 'Nº 4'. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a simple eighth-note accompaniment. A first ending bracket is indicated by the number '1' at the start of the first measure.

1 2 3 4 2 - - -

1

This system features a piano introduction marked '1 2 3 4 2'. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a simple eighth-note accompaniment. A first ending bracket is indicated by the number '1' at the start of the first measure.

## № 5



Variations on the theme of *I shumyt, i hude* are exercises of hand movement (№ 2) and for the development of facility in playing sixteenth notes. Variations № 2 and 3 are taken from *10 pisen* as arranged by M. Mykhailiv.

HAIDUK  
or  
HETMAN'S DANCE







This dance is known in several variants. Here we give the original version by Kost Misevych. This can be used as an exercise for moving the hand one octave down.

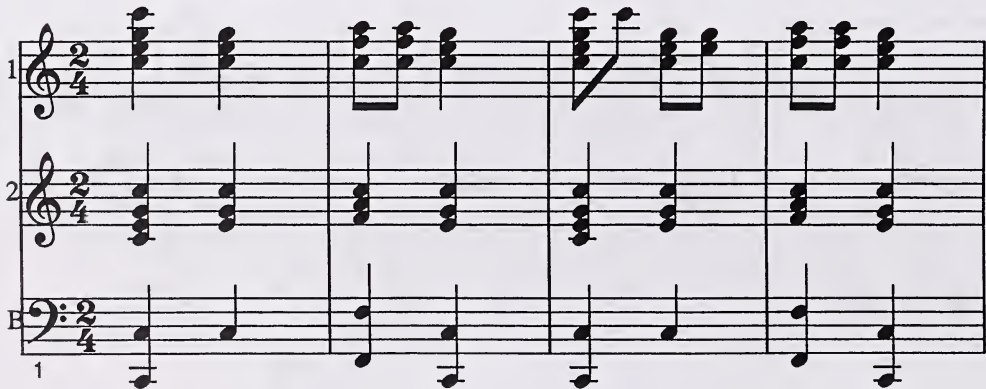
### POLIANKA

Andante

1. 2. 8va



## TROPACK



First system of music, measures 1-4. The score is written for three staves: Treble, Alto, and Bass. Measure 1 starts with a double bar line and a first ending bracket labeled '1'. The Treble staff has a half note chord (F4, A4, C5). The Alto staff has a half note chord (F3, A2, C3). The Bass staff has a half note chord (F2, A1, C2). Measure 2 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Measure 3 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Measure 4 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass.

Second system of music, measures 5-8. The score is written for three staves: Treble, Alto, and Bass. Measure 5 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Measure 6 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Measure 7 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Measure 8 has a half note chord (F4, A4, C5) in the Treble, a half note chord (F3, A2, C3) in the Alto, and a half note chord (F2, A1, C2) in the Bass. Above the Treble staff, the numbers '2 23 2 2' are written above measures 5, 6, 7, and 8 respectively. Above the Bass staff, the numbers '1 2 1 2' are written above measures 5, 6, 7, and 8 respectively. A first ending bracket labeled '1.' is placed over the final measure (measure 8).

2. 3 - 2 - 3 - 2 - 3 - - -

8va

1

8va

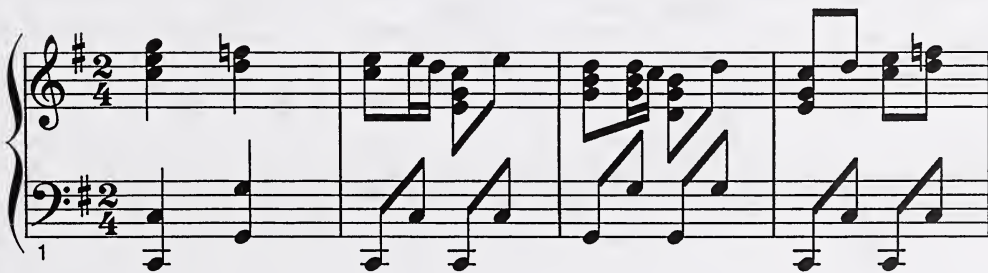
1



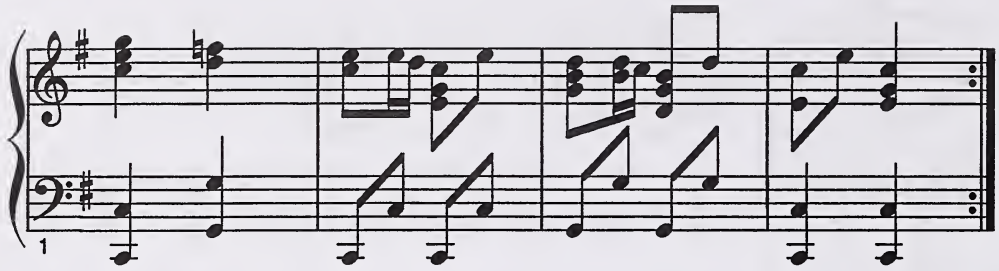
## HOPAK

Plagal G

From the repertory of  
bandurist Yevhen Tsiura  
Shevchenko Bandurists Cappella



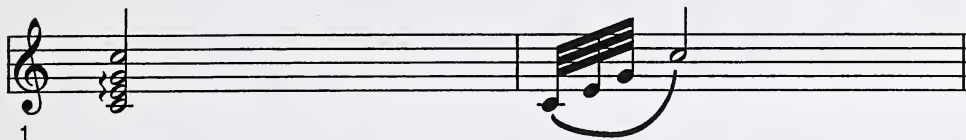




## XXVI. Arpeggio and Arpeggiated Chords

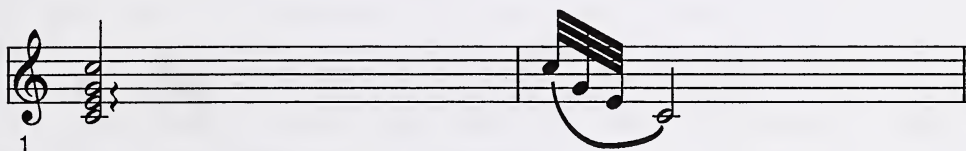
The arpeggio and the arpeggiated chord are types of broken chords when all notes of the chord do not sound simultaneously but one after another in rapid succession. In musical notation such a chord is written as follows:

and played:



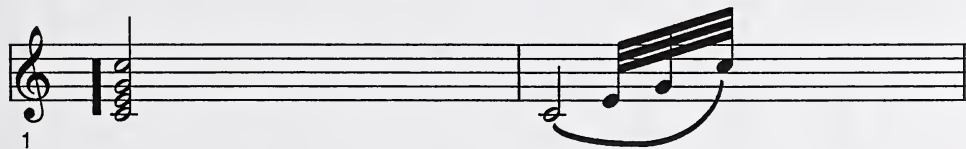
The arpeggiated chord can also be played in descending order. Then it is notated as follows:

and played:



Khotkevych distinguished the arpeggio from the arpeggiated chord which is notated as follows:

and played:



This is an *ascending* arpeggiated chord, while a *descending* chord is notated thus: and played:



The arpeggio does not end simultaneously and its time count is concentrated on the final note, regardless of the number of notes in the arpeggio. All the notes are governed by one sign which can cover both the treble and bass staves.



When the arpeggio symbol (wavy line) is interrupted between both staves it means that both chords are to be played simultaneously:



If it is desired that the concluding note of the arpeggio not be the top note but another, then one must abandon this shortened notation but notate exactly how the chord is to be played or use a different notation as proposed by Khotkevych:



The final note of an arpeggiated chord need not necessarily be just one but several, or even a whole chord. In such instances one hand plays the arpeggio, while the other plays the final chord which takes the time count.

We will speak in greater detail about these figures in subsequent chapters when the left hand moves to the prystrunky.

### ОКН І НЕ СТЕЛІСІА

The image shows a musical score in 4/4 time. The top staff is a vocal line with the lyrics "Ох, і не сте-ли-ся,". The bottom two staves are piano accompaniment. The piano part includes arpeggiated chords and a final chord. The notation is in 4/4 time.

хрещ-тий барвін- ку, та і по крутій горі...

1

This musical system is in 3/2 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The system contains two measures of music.

Гей, не вті-шай- тесь, злі-ї во- рі- жень- ки,

1

This musical system is in 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The system contains two measures of music.



та пригодонні мої!

## KOZAK SHVACHKA

Ой хва-лив-ся та Ко-зак Швач-ка

під Бі-лу-ю Цер-кву і-ду-чи.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) starts with a half note G3 in the bass and a half note B3 in the treble, followed by a series of chords and single notes. A first ending bracket is marked with a '1' at the beginning of the piano part.

Гей, бу-дем бра-ти тай китаї-ку дра-ти

The second system continues the musical score. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) continues with chords and single notes. A first ending bracket is marked with a '1' at the beginning of the piano part.

та в о-ну- чах топ- та- ти.

This is a historical song from Iurii Sinhalevych and can serve as an exercise in arpeggiated chords. Like the song *Chorne moie pole*, it has many parallelisms. Cf. notes on p. 216.

### LULLABY

Mournful C

Tranquile

Ой красно ясно,

ой красно ясно куди со-нінко схо- дить.

Ой ще красніше, ой ще ясніше, куди матін-ка

хо- дить.

## POTPOURRI OF UKRAINIAN FOLK SONGS

arr. Mykhailo Teliha

Mournful C

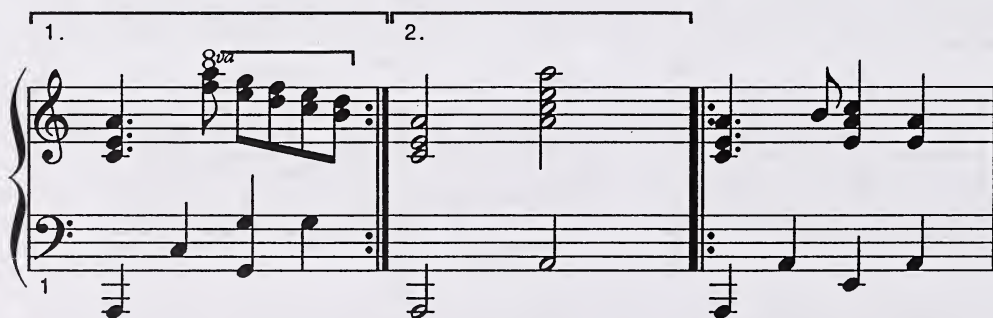
The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). It consists of three systems of music, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-4 above or below notes.

**First System:** The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 3, 2, 1, followed by a quarter note (B) with fingering 2. The bass staff starts with a whole note chord (F#, C, F) marked with fingering 1. The system concludes with a half note (D) in the treble and a half note (F) in the bass.

**Second System:** The treble staff features a half note (F#) with fingering 1, followed by a quarter note (G) with fingering 2, and a half note (A) with fingering 1. The bass staff has a half note (F#) with fingering 1, followed by a quarter note (G) with fingering 2, and a half note (A) with fingering 1. The system ends with a half note (B) in the treble and a half note (C) in the bass.

**Third System:** The treble staff starts with a half note (F#) with fingering 2, followed by a quarter note (G) with fingering 1, and a half note (A) with fingering 2. The bass staff has a half note (F#) with fingering 1, followed by a quarter note (G) with fingering 2, and a half note (A) with fingering 1. The system concludes with a half note (B) in the treble and a half note (C) in the bass.







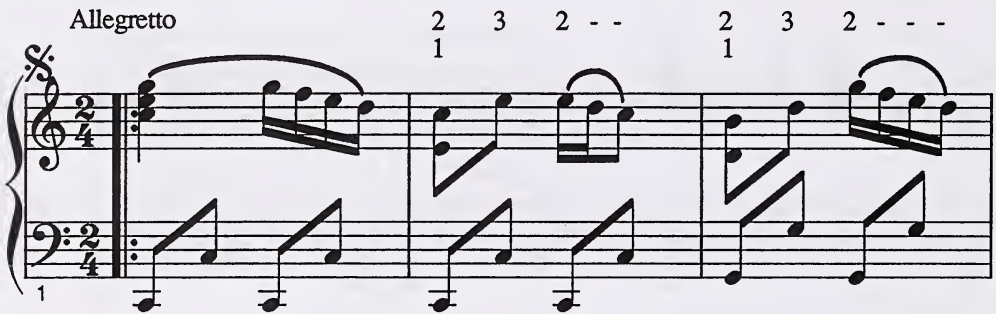
First system of musical notation. The treble clef staff contains a sequence of chords and a melodic line. The bass clef staff contains a simple bass line. A first ending bracket labeled "1." spans the final two measures of the system.



Second system of musical notation. The treble clef staff features a melodic line with an 8va (octave) marking. The bass clef staff contains a simple bass line. A first ending bracket labeled "2." spans the first two measures of the system.



Third system of musical notation. The treble clef staff features a melodic line with an 8va (octave) marking. The bass clef staff contains a simple bass line.



2 3 2 - -

1.

1

2.

Fine

3 - 2 -

8va

1

8va

1

8va

1

D.S.

## OI PIDU IA PONAD MORE

arr. Viktor Kukhta

Lento

f

espress.

p

rit.

pp

Vibr.

1

p

a tempo

5/4

5



First system of a musical score in G major (one sharp). The treble clef staff features a complex texture of chords and eighth-note patterns. The bass clef staff provides a steady eighth-note accompaniment. A first ending bracket labeled '1' spans the first two measures. A key signature change to D major (two sharps) occurs at the start of the third measure. The system concludes with a double bar line and a 5/4 time signature change, followed by a fortissimo (*f*) dynamic marking.

Second system of the musical score, continuing in D major. The treble clef staff continues with dense chordal textures. The bass clef staff maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present. The system ends with a double bar line and a 3/4 time signature change.

Third system of the musical score. The treble clef staff begins with a piano (*p*) dynamic marking and features a rapid ascending scale. The bass clef staff is marked with a rest. The system includes a 'rit.' (ritardando) instruction and a 'Vibr.' (vibrato) instruction. It concludes with a double bar line and a 3/4 time signature change.

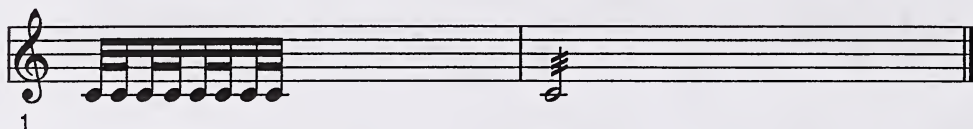
## XXVII. Chopped Sounds (Tremolo)

If a string is made to vibrate not by one stroke but by a rapid and repeated succession of strokes, a characteristic sound is obtained which gives the impression of one drawn out continuous sound. This is the *tremol(ando)*.

Some bandurists have used the expression "to chop the strings" instead. We think that this is a better description of this effect than the musical term "tremolo" and, we too, will use it.<sup>1</sup>

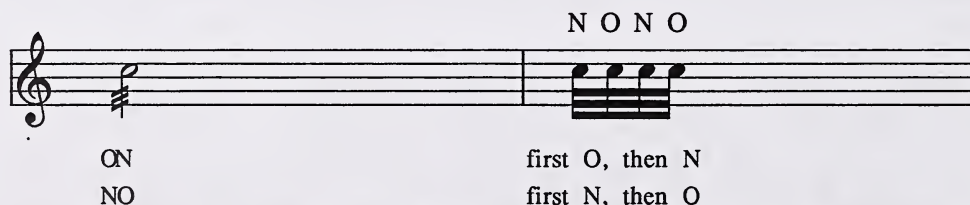
Chopped sounds can be produced on the bandura in a number of ways:

1. The common tremolo is obtained when one finger repeatedly strikes the string (Khotkevych). A shorter way of writing it is:



2. Another method of producing the tremolo is a technique that was mentioned earlier (p. 18) when we discussed the old Chernihiv method of playing. In this method one string is repeatedly plucked, once with the O position and then with the N position (cf. ch. T.VI "Sound Production, p. 23).

This is written:



We must admit that we have been avoiding mention of these two finger positions until now in order to get the beginner to master the more elementary techniques and not get involved in those that require more practice. Khotkevych introduced these techniques at the very beginning of his manual where they are used not only for the production of chopped sounds but also to develop fingering. We, too, will devote more time to them in the future.

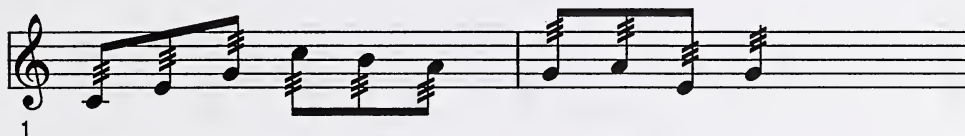
We will call this method of playing chopped sounds the "Chernihiv tremolo." One of its negative features is that it requires the finger to be in a more

<sup>1</sup> Shtokalko used this term to describe the attack on the strings. (AH)

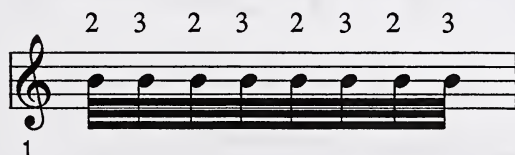
vertical position in relation to the strings and thus alters the fundamental hand position. If it is played in the normal motion then the N position has a reverse character which requires considerable practice and mastery in using the fingertip and fingernail.

3. A third tremolo technique, also mentioned by Khotkevych, is a variation of the preceding. Here the motion is performed not with the finger(s) but with the hand. He calls this method "without removal," that is without removing the fingers from the strings. By moving the hand back and forth a quiet rustling is produced. This interesting technique is used only to produce special effects.

4. The fourth tremolo technique, also from Khotkevych's school, is a special type of *pizzicato*. It is played with a "fixed" finger, that is one supported by the neighbouring finger(s), and then performing a Chernihiv tremolo. A mandolin-like effect is obtained and the finger performs the function of a plectrum.



5. In the fifth tremolo method one string is plucked by two or more fingers in rapid succession. This device, also used in Khotkevych's school, resembles the tremolo technique on the classical guitar.

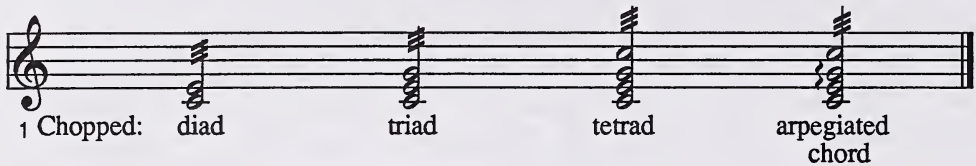


6. The most typical and perfect technique for producing chopped sounds on the bandura is the two-hand method. Strokes by a finger (or fingers) of one hand alternate with an opposite movement of the other hand. The left hand can be either in N or T position.

More will be said about this method and its variants when discussing left hand techniques.

All that has been said about tremolo production also applies to complex chopped diads, triads and other chords.

In chopped chords often another form of chopped sound is used which combines the tremolo with the arpeggiated chord.



The last is played by rapidly alternating arpeggiated chords.

In writing we must distinguish the true arpeggiated (broken) chopped chord, where rhythm of the tremolo is unspecified, from fractioned chords, where the time value is specified. This simplified way of writing is often used in scores (particularly for the 2d and further banduras).



In contrast to chopped sounds (tremolo), these forms are called fractioned notes.

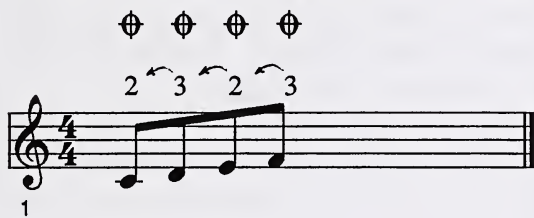
## XXVIII. Damping (Étouffés)

A plucked string has its own period of vibration the duration of which is not always desirable. The piano uses dampers operated by a pedal to deaden the sound. The bandura, not unlike the harp, has no such mechanism, so damping is accomplished by various manual operations.

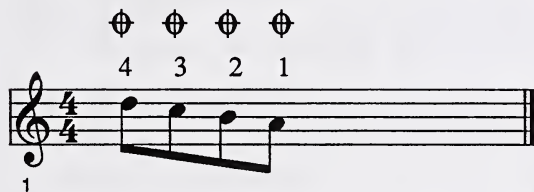
The most convenient way of damping occurs when the finger that plucked the string is reapplied. This, however, is not always possible or rational. A better method is the application of the palm, or, better still, just the fifth finger and the edge of the hand.


Another way of damping in staccato passages involves such fingering that damps the preceding tone (for example, ascending crossing motion).

In ascending crossing motion with the adjacent finger



In standing descending motion with the same finger



Damping is indicated with an asterisk \* (after Khotkevych), or the étouffés sign in harp notation  .

Since bandura strings are generally short, the need to damp the sound does not occur frequently.



## XXIX. Glissando

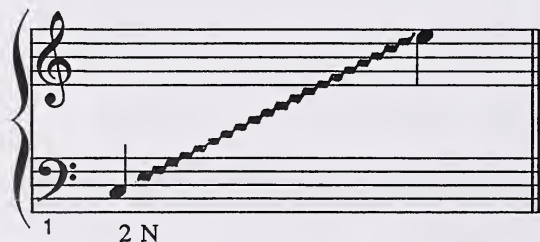
Rapid ascending<sup>1</sup> legato motion is called *glissando*. This is a very important technique on the bandura because it allows the player to range over several octaves, often in special (e.g., *lebii*) modes. There are several special glissando forms. Glissandi are usually indicated by a diagonal wavy line that begins or ends on a terminal note, the beginning or end of the glissando.



The finger that is to play the glissando is usually specified. Descending glissandi are usually played in the O position while ascending glissandi are played in O only with the right thumb, but in N by the other fingers.



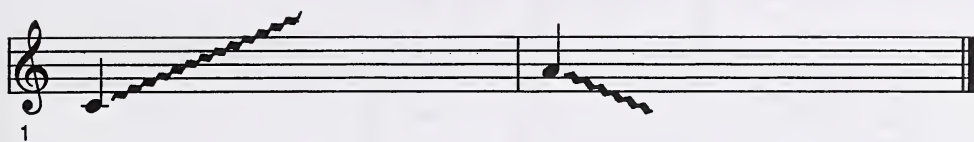
We will speak about left-hand glissandi later. The glissando can extend beyond the range of one clef.



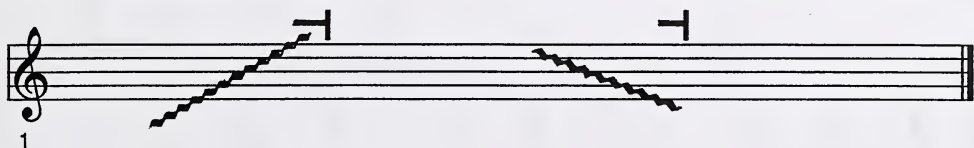
The beginning or end of the glissando is not always specified.

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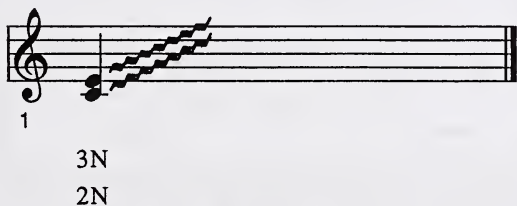
<sup>1</sup> or descending (AH)



A special form of the glissando involves maintaining a specific tempo during the glissando, slowing down considerably and ending with a spurt (Khotkevych). This is indicated with the sign —┐, and the last note may or may not be defined.



The glissando may be single or double, triple etc. A double glissando of thirds is written thus:

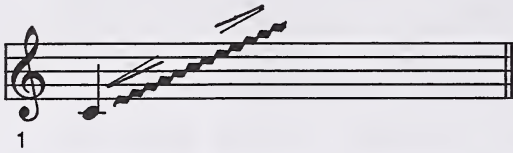


Fingering is specified.

When the "terminals" of a glissando, that is, the beginning and end, are not defined, the type of polyphonic glissando is specified separately, e.g.:



A glissando may have its own dynamic markings, e.g.,



# VYKLYK

Mykhailo Teliha

Mournful C

Nº 1

A musical score for a piece titled 'Mournful C' (Nº 1) in 3/4 time. The score is written for piano and consists of two systems of staves. The first system has three measures, and the second system has three measures. The melody is primarily in the right hand, featuring chords and moving lines. The bass line is in the left hand, consisting of single notes. A small number '1' is written below the first note of the bass line in the first measure of the first system.

First system of a musical score. The treble clef staff contains a series of chords, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a 'va' (variazione) marking. The bass clef staff contains a single note, marked with a '1'.

Second system of a musical score. The treble clef staff contains a series of chords, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a 'va' (variazione) marking. The bass clef staff contains a single note, marked with a '4'. The word 'rit.' (ritardando) is written below the staff.

Third system of a musical score. The treble clef staff contains a series of chords, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with an '8va' (ottava) marking. The bass clef staff contains a single note, marked with a '7'.

## № 2

First system of musical notation. The treble clef staff contains a series of chords and single notes, with fingerings 1 and 2 indicated above the notes. The bass clef staff contains a single note. A circled cross symbol is placed above the first, second, and third measures. A circled cross symbol is placed below the first measure of the bass staff.

Second system of musical notation. The treble clef staff contains a series of chords and single notes. The bass clef staff contains a single note. A circled cross symbol is placed above the first, second, and third measures. A circled cross symbol is placed below the first measure of the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords and single notes, with a double bar line and repeat sign. The bass clef staff contains a single note. A circled cross symbol is placed above the first, second, and third measures. A circled cross symbol is placed below the first measure of the bass staff.





## Nº3

The image displays three fragments of a musical score, each on a grand staff (treble and bass clefs).  
 Fragment 1 (labeled '1' at the bottom left) shows a continuous arpeggio in the right hand and a simple bass line.  
 Fragment 4 (labeled '4' at the bottom left) shows a continuous arpeggio in the right hand, followed by a glissando (indicated by a wavy line) and a final chord. A double bar line separates this from the next fragment.  
 Fragment 7 (labeled '7' at the bottom left) shows a continuous arpeggio in the right hand, followed by a double bar line and a second ending marked '2.' with a glissando.

The piece *Vyklyk* is a variation on the song *Nich iaka, Hospody*. Here we have given only three fragments of this piece, the 1st, 2d, and 3d variations as exercises of the arpeggio, glissando and étouffés.

### **XXX. Noise Chord**

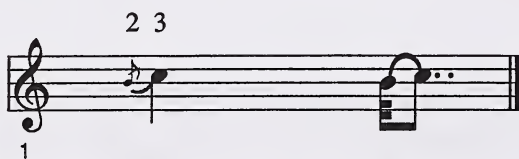
This concept introduced by Khotkevych refers to a special effect that is obtained when all the fingers of one or both hands move over the strings at a specific tempo as indicated. It is a sort of polyphonic glissando. In a noise chord a certain note can be made to dominate which gives the chord a certain musical direction. The noise chord is used on the bandura for special effects.

### XXXI. Ornamental Figures

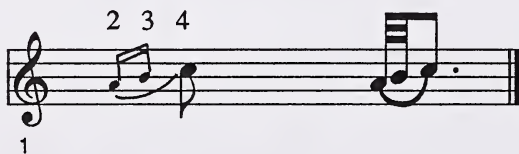
In ancient kobzar works one can find both in the vocal and instrumental line various pleasant sounding notes and musical figures which do not infringe on the basic melody line but embellish it as if with an ornament.

1. Appoggiatura or Grace Notes are very short notes which are played very rapidly in comparison with the main notes. Rhythmically they are as if an integral part of the note to which they are tied.

Grace notes may be single, or they may have the form of a short passage.<sup>1</sup>

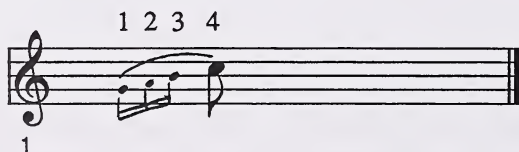


This is a single ascending grace note which is played rapidly with two fingers (2, 3); the 3d finger striking the main note simultaneously dampens the grace note.



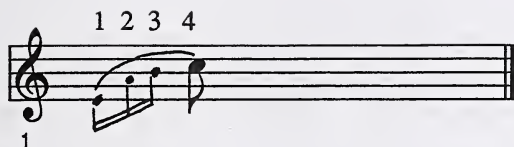
This is a two-note ascending appoggiatura which is played in a rapid "serial movement" with dampening of the grace notes after playing the main note.

Ascending multiple grace notes, like those below, are played in similar fashion.

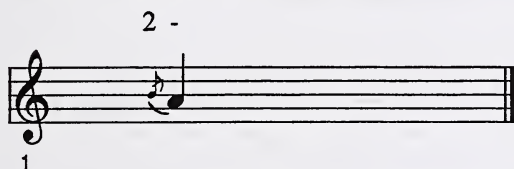


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<sup>1</sup> It should be kept in mind that it is the embellished pitch which is accented. (AH)



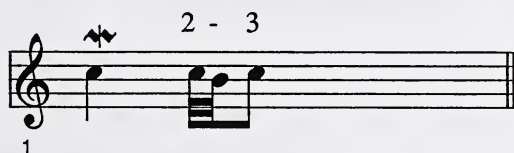
Descending grace notes are played with one finger, while the next finger is used to dampen the grace note.



Descending multiple grace notes are played in the same manner, but now damping becomes more complicated.

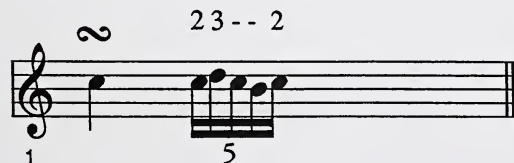


There are many melismatic figures that are more complex than simple grace notes, but which appear in kobzars' pieces. One can mention the *mordant*



which is performed not unlike the descending grace note. However, here the dampening of the lower grace note with the 3d finger after the main note has been played is better, and this figure is very clear on the bandura.

More complicated *turns* or *gruppettos* are played similarly.

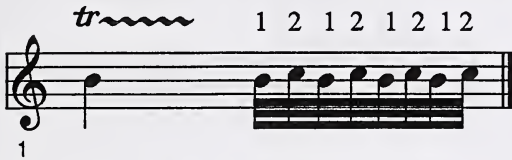






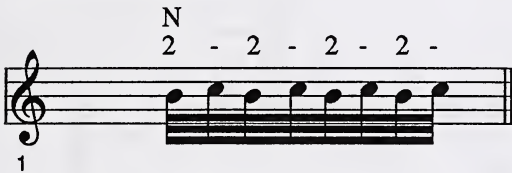
## XXXII. Trill

A very rapid alternation of two neighbouring notes gives the impression of a constant shimmering tone with oscillations over the range of a second. It can be played as a tremolo with two fingers of the right hand,

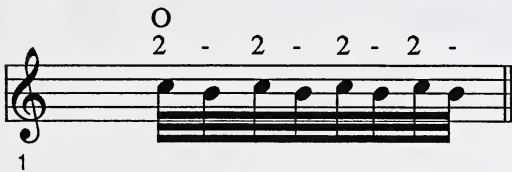


or by means of the Chernihiv tremolo where one finger is either in the O or the N position. In the N position the finger engages two adjacent strings in a row and then the finger returns to the initial position taking care not to engage the strings and the motion begins anew.

In the N position



In the O position



This device can be also played pizzicato with a fixed finger, very much like the fourth tremolo method.

But all of these tremolo techniques are imperfect because of insufficient dampening of the strings. In this respect the two-hand trill is superior and will be explained shortly.

## OI PID HAIEM, HAIEM

Iurii Klevchutsky

Allegretto

The first system of musical notation is in 2/4 time. The right hand (treble clef) features a melody of eighth and sixteenth notes, with a series of beamed sixteenth notes in the third measure. The left hand (bass clef) provides a simple accompaniment of quarter notes. A first ending bracket is placed over the final measure of the system.

The second system continues the piece. The right hand has a more active melody with many beamed sixteenth notes. The left hand continues with quarter notes. A first ending bracket is placed over the final measure of the system.

The third system begins with a second ending bracket labeled '2.' and 'Var N° 1'. The right hand features a series of beamed sixteenth notes. Above the final measure of the system, there are two sets of fingerings: the first set (3 2 3 4 over 2 1 1 1) corresponds to the right hand, and the second set (1) corresponds to the left hand.

1. or 2.

## DUDUCHKA

according to kobzar  
Hnat Honcharenko

1







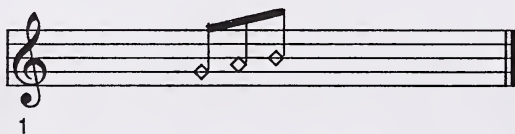
### XXXIII. Harmonics (Flageolet Tones)

Harmonics can be produced on the bandura in several ways:

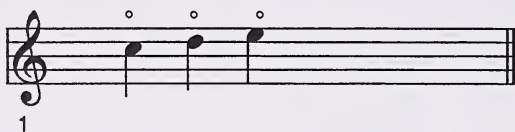
1. The 1st finger is placed on the 2d at the first joint and the former plucks the string while the fingertip of the latter lightly touches the string *exactly in the middle*. As soon as the string has been plucked, the finger that had been touching it is removed. The harmonic tone will be an octave of the string's fundamental. Other harmonics can be obtained on the same string in the same way by touching it lightly at other points ( $1/4$ ,  $1/8$  etc.).
2. Another method of obtaining harmonics uses the 5th finger to touch the string at the aforementioned points and the 1st or 2d finger to pluck the string.
3. Two-hand method. The finger of one hand touches the string which is plucked with the other hand.
4. A harmonic motion or glissando can be played by engaging the strings in the N position, but in such a way that immediately after plucking the string with the nail the string is touched with the tip of the same finger. This motion must be played *exactly in the middle* or other harmonic points of the strings.

Various methods have been used to notate harmonics.

Khotkevych suggested that diamond shaped notes be used, but sometimes this can lead to misunderstanding.



Harp notation uses a small circle over the notes.



Perhaps the safest way would be to write *Fl* (= flageolet tones) over the notes to avoid ambiguity.

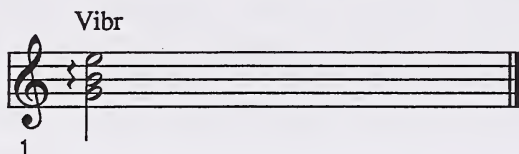


### XXXIV. Vibrato

The vibrato, a minute quivering fluctuation of the tone, also belongs to the inventory of special effects.

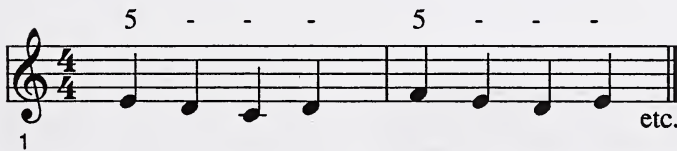
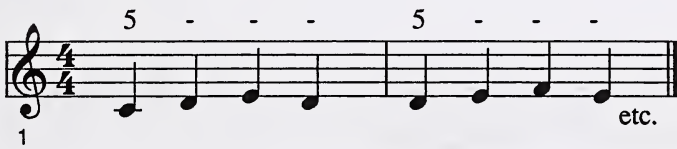
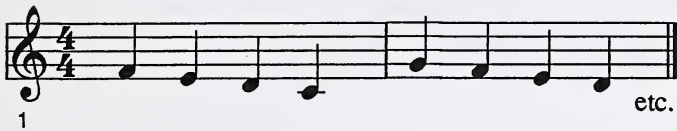
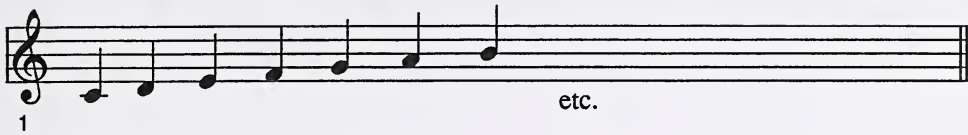
It is obtained by pressing down on the string with a finger below the bridge with a shaking motion like the vibrato (*Bebung*) on a violin after the string has been plucked.

The vibrato is notated as follows:



**XXXV. Left Hand on Prystrunky  
2d, 3d, 4th, and 5th Fingers**

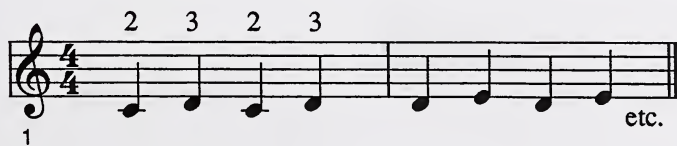
**1. One Finger Exercises**



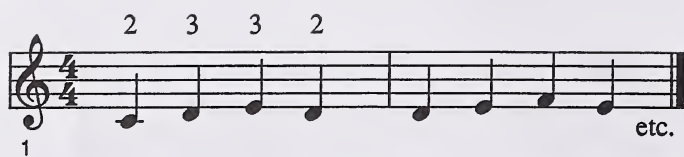
**2. Two Finger Exercises**

Fingers 2-3, 2-4

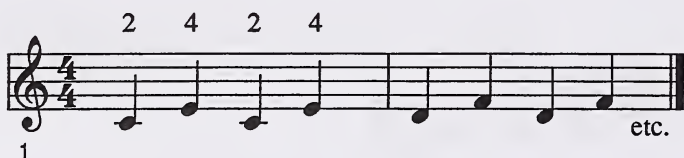
Seconds





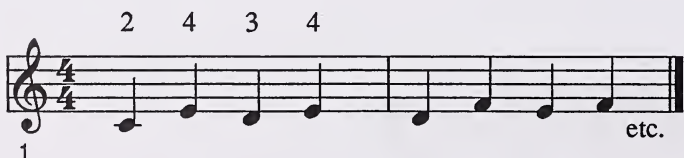
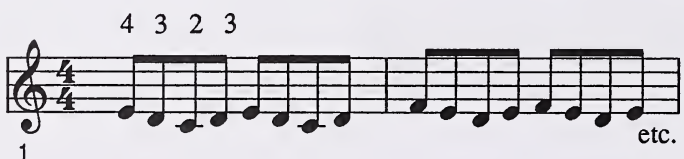
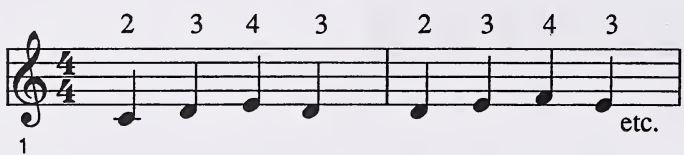


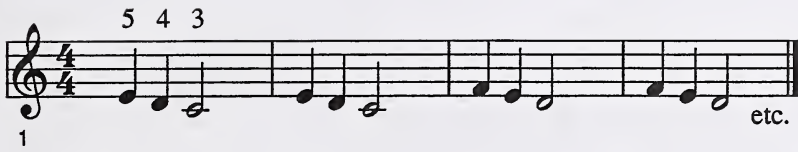
### Thirds



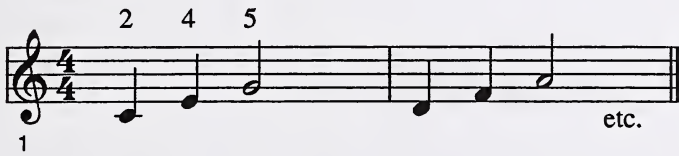
### 3. Three Finger Exercises

Fingers 2-3-4, 2-4-5, 2-3-5, 3-4-5





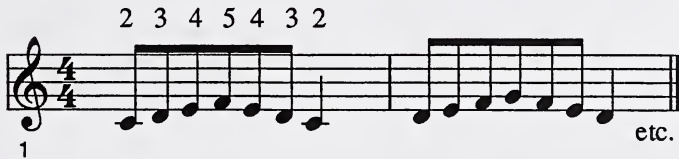
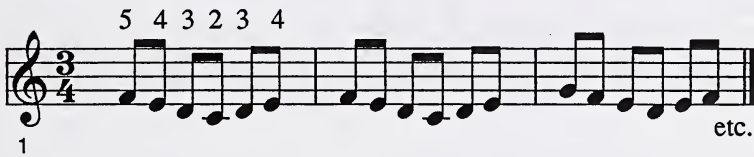
### Thirds



### 4. Four Finger Exercises

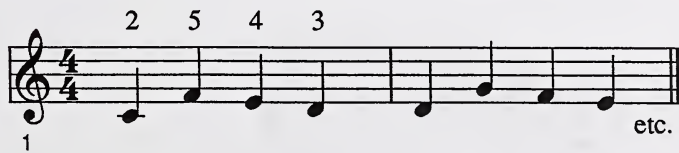
Fingers 2-3-4-5

Standing motion

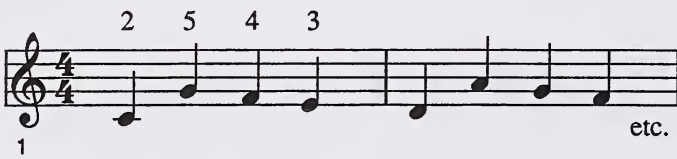
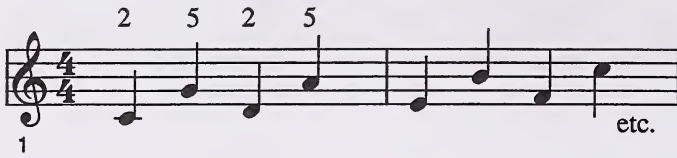


### 5. Exercises of Other Intervals

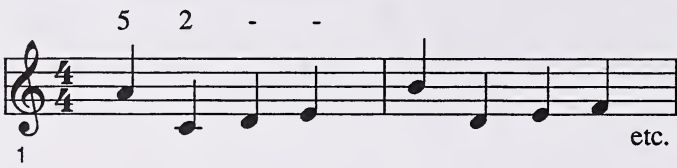
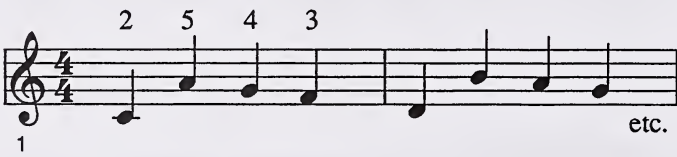
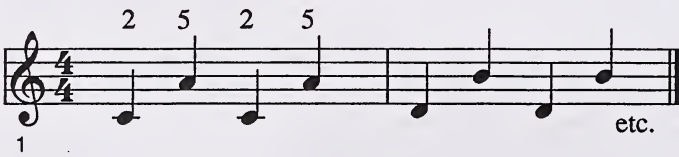
#### Fourths



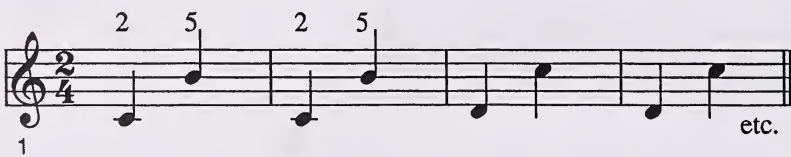
## Fifths



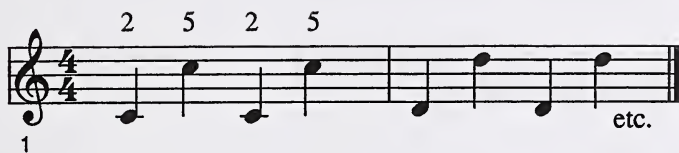
## Sixths



## Sevenths

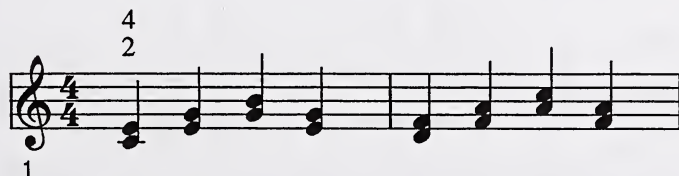
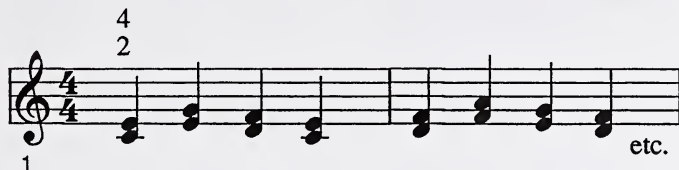
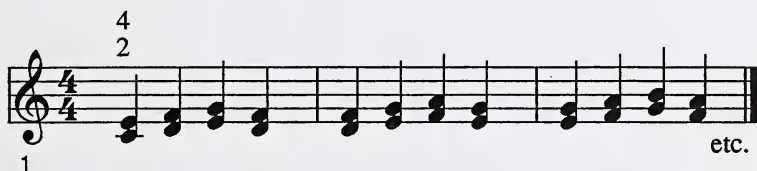


## Octaves

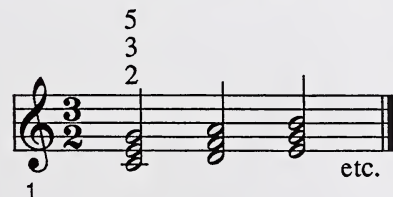
6. Diads

Fingers 2-4, 2-5, 3-5, 2-3

Thirds

7. Triads

Fingers 2-3-4, 2-4-5, 3-4-5

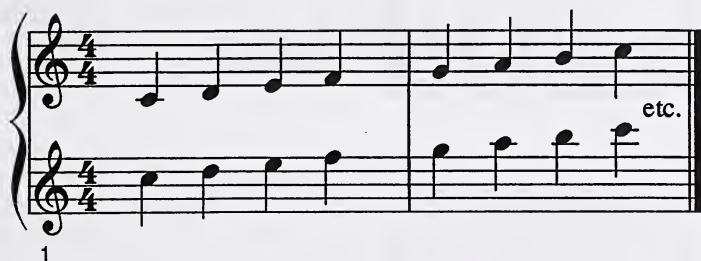


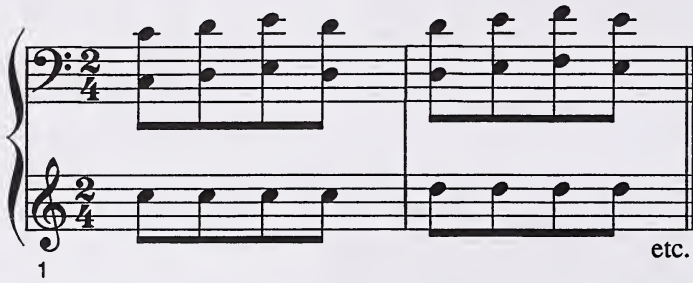
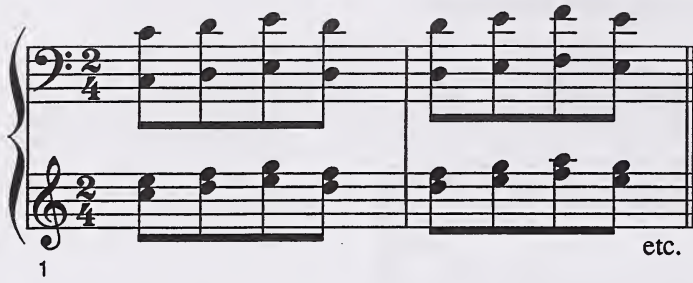




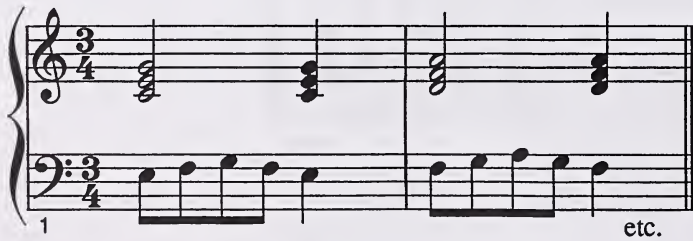
**XXXVI. Left and Right Hands  
simultaneously on  
the Prystrunky and Basses**

**1. Parallel Octaves**





## 2. Various Motions and Intervals



Exercise 1, first system. Treble and bass staves in 2/4 time. The treble staff contains eighth-note chords, and the bass staff contains eighth-note single notes. The system concludes with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, second system. Treble and bass staves in 2/4 time. The treble staff contains eighth-note chords, and the bass staff contains eighth-note single notes. The system concludes with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, third system. Treble and bass staves in 2/4 time. The treble staff contains eighth-note chords, and the bass staff contains eighth-note single notes. The system concludes with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, fourth system. Treble and bass staves in 2/4 time. The treble staff contains eighth-note chords, and the bass staff contains eighth-note single notes. The system concludes with a double bar line and the word "etc." below the bass staff.

1 2 5 etc.

Exercise 1, first system. Treble and bass staves in 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes. The system ends with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, second system. Treble and bass staves in 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes. The system ends with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, third system. Treble and bass staves in 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes. The system ends with a double bar line and the word "etc." below the bass staff.

1 etc.

Exercise 1, fourth system. Treble and bass staves in 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes. The system ends with a double bar line and the word "etc." below the bass staff.

1 2 - - - 2 - - - etc.



### 3. Binding with Glissandi





EXERCISES ON A THEME FROM THE SONG  
TRY DIDY



ÉTUDE





1



1

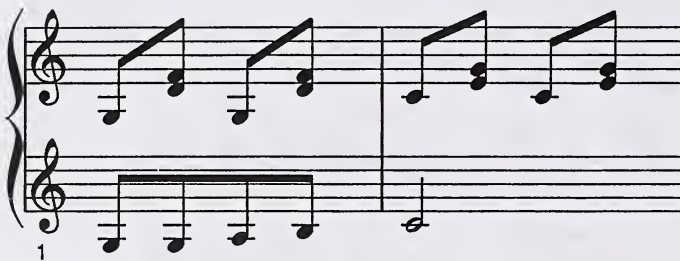
## HORLYCHKA



1



1



This piece from Kost Misevych's repertoire is an exercise for 2d finger motion and standing motion of the 2d, 3d, and 4th fingers.

#### 4. Chopped Tones - Two Hand Tremolo

A perfect way of obtaining a tremolo is the two hand method, where the finger of one hand plucks a string from a direction opposite to that of the finger of the other hand. This gives a clean and suitably rapid method of playing chopped tones.

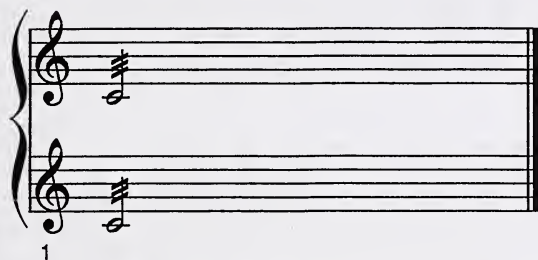
The two-hand chopped tones allow various modifications of tone colour by engaging the strings by one or both hands in different places along the sounding length.

The two handed tremolo is written thus:



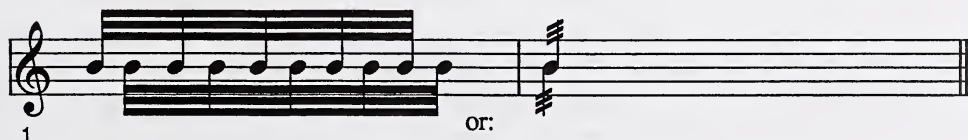
In (A) the left finger plays first, and in (B) the right finger is first.<sup>1</sup>

The following notation can also be used:



Khotkevych proposed that the hand that begins the tremolo should be specified in this notation. This is done with numbers, 1/2 or 2/1, where the numeral 1 refers to the top staff, and 2 to the lower staff (the "numerator" starts the tremolo).

Chopped tones played with two hands can also be written on one staff, but it then must be specified that they are to be played with two hands.



Khotkevych also proposed another special two hand tremolo, a *damped tremolo*. Here the parts played by each hand are of unequal value, and consequently the damping by each hand is also unequal. In an ordinary tremolo

<sup>1</sup> In Khotkevych's original compositions and manuals the opposite applies: Where we have the right hand he has the left hand and vice versa. The reason for this is that Khotkevych used the upper staff for the left hand, and the lower for the right.

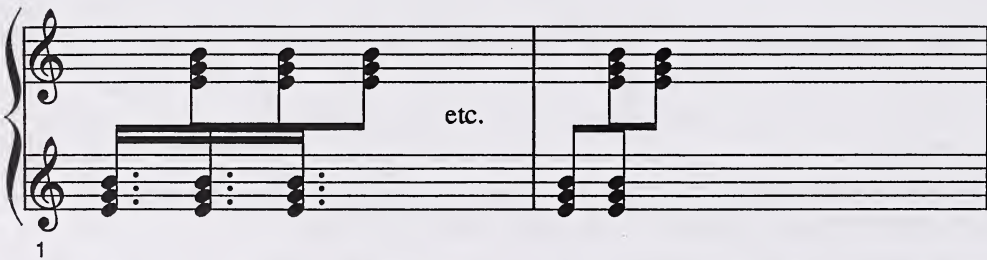
the time interval between both strokes is equal. If, for example, the left stroke is either advanced or delayed compared with the right, then the left stroke is damped. If the right stroke is "premature" it becomes more audible and a special tone colour is obtained. This *right premature* (or in Khotkevych's nomenclature *left, damped*) tremolo or chopped triad is written as follows:

or abbreviated:



The "left premature" (or right, damped) tremolo will be written as follows:

or abbreviated:



The two-hand tremolo can be played in the O position, but also with the left hand in the OT position. In the latter case (that is, in the turned over position) the left hand can strike the strings from the same direction as the right, or from the opposite direction (if it is in the O position on the bandura shoulder).

If the left hand plays the tremolo in the T position the tone colour can be modulated and a greater variety of complicated tones over a wider range becomes possible.

All the same, when the left hand strikes the strings in the O position in the opposite direction, unsurpassed sound quality becomes possible.

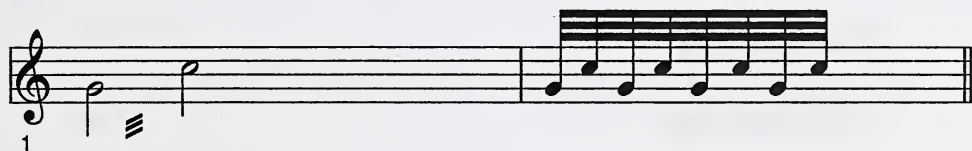


Chopped tones with both hands can have different components in both hands. For example, the right hand can play a single tone while left hand plays a diad.  
or:



In reality the tremolo is played only on the a while the note c gives only a "semitremolo." A chopped tone *à la* "semitremolo" is obtained when fingers of both hands strike different strings with equal force in alternation.

or:



In reality this is not a chopped tone but fractioned notes which were mentioned earlier in the chapter on right-hand chopped tones. Such "semitremolos" are often used in bandura accompaniment and we find them frequently in the music of old kobzars.

### 5. Two Handed Trills

In the chapter on right hand trills we mentioned the problem of insufficient damping in this technique when it is played with one hand. If, however, it is played with two hands we not only obtain necessary speed in the trill, but also the needed damping is a result of the opposing hand movements.

r.h.: 2d, l.h.: 2d



We can see from this schematic representation of the alternate damping mechanics of the two-hand trill at the interval of a second that each stroke damps the preceding tone. For this to work the right finger must strike the *higher* note.

If this condition is not met, that is, when the left finger strikes the higher note, there can be no damping because the fingers go in opposite directions.



In that case we obtain not a trill but a chopped dissonance.

If the left hand is in the T position the finger can strike in the same direction as the right hand and a semidamped effect can be obtained where every second note is damped. It does not matter which finger strikes the upper string.



This kind of semidissonant trill can be used in rare instances for special effect.

A similar effect, but now with damping of the upper string, can be obtained if the left hand is in the O position (on the bandura shoulder) and the right 1st finger plays in the O position.

r.h.: 1st

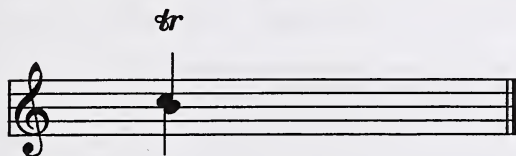


l.h.: 2d

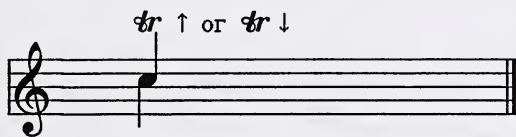
If the right thumb is to damp in this device it must strike the *lower* string, because if it strikes the upper string the fingers will move in opposite directions and no damping will result.

In two-hand trills various hand and finger positions can be combined, for example O and N, but they are rarely used in actual practice.

Two-hand trills are written as follows:

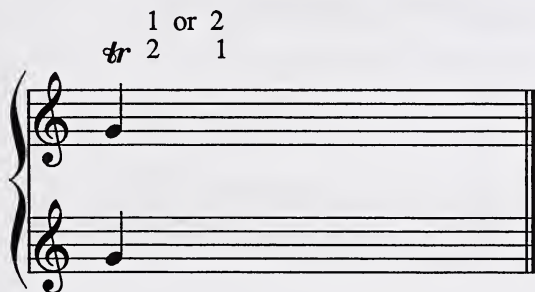


Rising stems refer to the right hand, and descending stems to the left, or



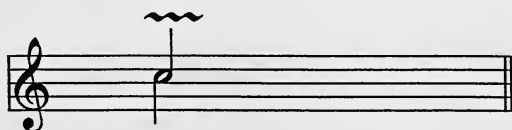
where the arrow indicates the second note of the trill, that is the second up (↑) or the second down (↓),

or



where the hand that begins the trill is specified (just as in the Khotkevych notation of the tremolo).

The sign *tr* can be replaced by a horizontal wavy line.



The direction of the beginning of this wavy line specifies the second note of the tremolo (upper or lower second).

A special ornamental figure that has already been mentioned (in the chapter on right hand ornaments) is the inverted or back turn.



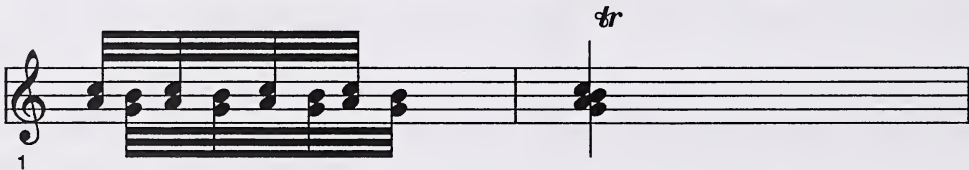
Here both hands play a chopped single tone (tremolo) with the finger of one hand, while two fingers of the other (usually right) hand jump a third. This figure can move gradually up or down.



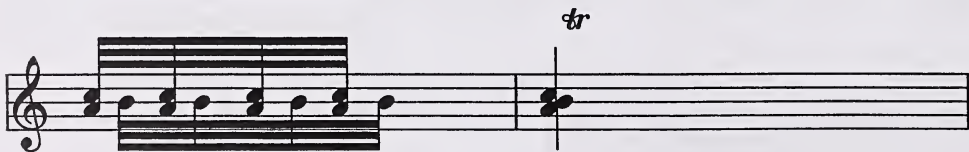
or

Like the tremolo, the trill can also be composed of a series of single chords, or be complex, for example, the *double trill* where two diads alternate.

It is written like single trills, for example:



A diad can be combined with a single tone in a trill of this form which is written:



This trill is composed of a true trill (c-b) with mutual damping and an additional chopped tone (a) which is undamped. If the right hand plays the b,

and the left hand plays the notes a and c, then c will be the damped note.

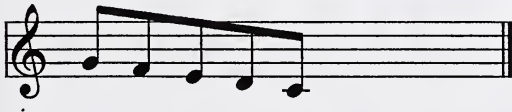
Double trills, as well as other complex (multitoned) trills can be *broken* in different ways. The following is an example of a "broken trill" which gives a complex ornamental figure:



This figure provides excellent damping which results in exceptionally clean upward passages. Another example of a broken complex trill gives even more ornate passages.



In this example a broken double trill is combined with ascending movement of the right thumb.



Ornamental figures of this type can be obtained by combining various complex, multitonal trills and chopped tones.

Such trilled figures can occur not only on set tones but also on a succession of them, in various passages. For example, a broken double (third) trill can either ascend or descend:





Such moving devices are applied also to complex multitone broken trills and chopped tones.

# DVANADTSIAT KOSARIV

K. Bohuslavsky

The first system of musical notation is in 3/4 time. The bass staff features a complex multitone broken trill in the first measure, followed by a series of chords and trills. The treble staff contains a melody with notes and rests. Fingerings are indicated by numbers 1, 5, 4, 3, 2, 2, 2, and 2 below the treble staff.

The second system continues the musical piece. The bass staff has a multitone broken trill in the first measure, followed by chords and trills. The treble staff continues the melody. A fingering of 1 is shown at the beginning of the treble staff.

The third system concludes the piece. The bass staff features a multitone broken trill in the first measure, followed by chords and trills. The treble staff continues the melody. A first ending bracket labeled '1.' is placed over the final measures of both staves. Fingerings of 1 are indicated at the start of each staff.

MARCH<sup>2</sup>

H. Khotkevych



<sup>2</sup> Due to the nature of the score writing programme the eighth rests in some measures are positioned improperly. We ask the reader's indulgence. (AH)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of 16 measures, with a repeat sign at the beginning and end. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a repeating eighth-note accompaniment in the left hand and a melody in the right hand. The melody consists of a series of eighth notes and quarter notes, with a final measure containing a quarter rest. The piano part is marked with a 'P' for piano.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a grand staff consisting of two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a first ending bracket and a second ending bracket. The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a simple, folk-like style. The top staff features a melody with a mix of eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. The first measure of the top staff starts with a treble clef and a key signature of one flat. The first measure of the bottom staff starts with a bass clef and a key signature of one flat. The score ends with a double bar line.



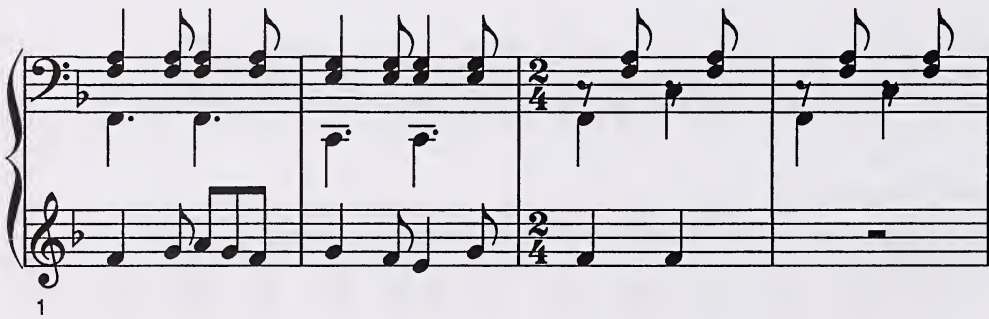




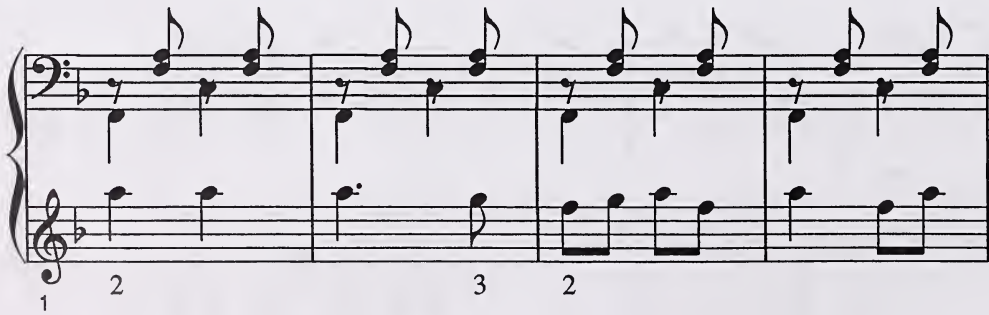
First system of musical notation. The treble clef staff contains a complex chordal texture with many beamed notes. The bass clef staff contains a simpler melody. A bracket labeled "8vb" spans the last two measures of the system. Fingering numbers 1, 2, 2, 3, 2, 3, and 2 are written below the bass staff.



Second system of musical notation. The treble clef staff continues the complex chordal texture. The bass clef staff has a few notes followed by a whole rest. A bracket labeled "8vb" spans the first two measures of the system. Fingering numbers 1 and 2 are written below the bass staff.



Third system of musical notation. The bass clef staff contains a melody with eighth notes. The treble clef staff contains a melody with eighth notes. A 2/4 time signature change occurs in the third measure. Fingering number 1 is written below the bass staff.



Fourth system of musical notation. The bass clef staff contains a melody with eighth notes. The treble clef staff contains a melody with eighth notes. Fingering numbers 1, 2, 3, and 2 are written below the bass staff.





First system of musical notation. The bass staff contains a sequence of eighth and sixteenth notes, while the treble staff features a simple harmonic accompaniment. Fingering numbers 1, 3, 4, and 3 are indicated below the treble staff.



Second system of musical notation. The bass staff continues with a rhythmic pattern of eighth notes, and the treble staff provides a steady accompaniment. A fingering number 1 is shown at the beginning of the treble staff.




Third system of musical notation. The bass staff features a more complex rhythmic pattern with beamed eighth notes. The treble staff continues with a simple accompaniment. A fingering number 1 is shown at the beginning of the treble staff.



Fourth system of musical notation. The bass staff shows a sequence of eighth notes and rests. The treble staff has a more active line with eighth notes and rests. A fingering number 1 is shown at the beginning of the treble staff.



First system of musical notation. The bass staff features a sequence of eighth-note chords (G2-B1, A1-C2, B1-D2, C2-E2) with a single eighth note in the right hand. The treble staff contains a dotted half note (G2) followed by eighth-note pairs (A1-B1, C2-D2, E2-F2, G2-A2). A finger number '1' is positioned below the first note of the treble staff.



Second system of musical notation. The bass staff continues with eighth-note chords (G2-B1, A1-C2, B1-D2, C2-E2) and includes a half rest. The treble staff features eighth-note pairs (A1-B1, C2-D2, E2-F2, G2-A2) and a dotted half note (G2). A finger number '1' is positioned below the first note of the treble staff.



Third system of musical notation. The bass staff continues with eighth-note chords (G2-B1, A1-C2, B1-D2, C2-E2). The treble staff contains a dotted half note (G2) followed by eighth-note pairs (A1-B1, C2-D2, E2-F2, G2-A2). A finger number '1' is positioned below the first note of the treble staff.

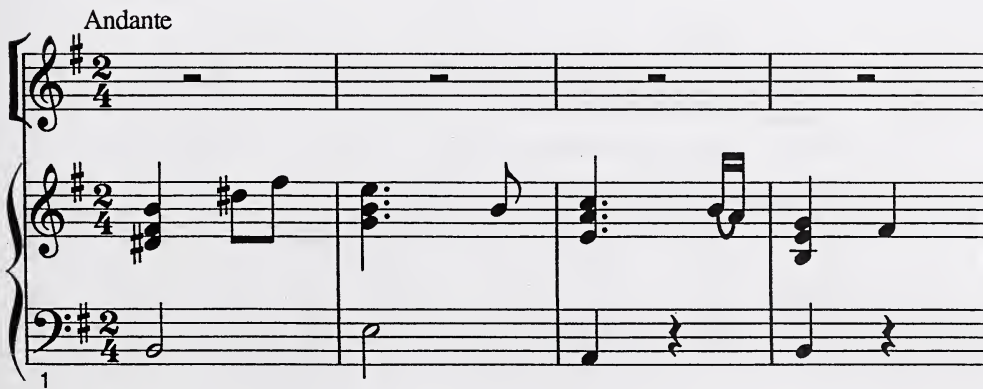


Fourth system of musical notation. The bass staff continues with eighth-note chords (G2-B1, A1-C2, B1-D2, C2-E2). The treble staff features eighth-note pairs (A1-B1, C2-D2, E2-F2, G2-A2) and a dotted half note (G2). A finger number '1' is positioned below the first note of the treble staff. The system concludes with a double bar line and a 6/8 time signature change, followed by a final chord in the bass staff and a final note in the treble staff.



## OI TAM CHUMAK SIRI VOLY PASE

Nazarenko



1

1. Ой там

1

чу- мак сі- рі во-ли па- се

1

Музична партитура першого рядка. Вокальний голос (лінійний) та фортепіано (двох голосів). Ключова сигнатура: один діз (G major). Темп і метр не вказані. Ритмічна структура: чотири такти. Вокальний текст: "ще з криниці на- пу- ва- є.".

ще з криниці на- пу- ва- є.

Музична партитура другого рядка. Вокальний голос (лінійний) та фортепіано (двох голосів). Ключова сигнатура: один діз (G major). Темп і метр не вказані. Ритмічна структура: чотири такти. Вокальний текст: "Во- ли ре- вуть".

Во- ли ре- вуть

Музична партитура третього рядка. Вокальний голос (лінійний) та фортепіано (двох голосів). Ключова сигнатура: один діз (G major). Темп і метр не вказані. Ритмічна структура: чотири такти. Вокальний текст: "та водиці не п'ють в Крим дорі- жень".

та водиці не п'ють в Крим дорі- жень



ку чу- ють. 2. Ой во- ли-

ж мо- ї сі- рі по- ло- ві- ї,

чом води- ці не п'є- те?

First system of a musical score, measures 1-4. The key signature is one sharp (F#). The top staff is a vocal line with whole rests. The piano accompaniment consists of two staves (treble and bass). The piano part features chords and eighth-note patterns in the right hand, while the left hand has whole rests.

Second system of a musical score, measures 5-8. The key signature is one sharp (F#). The vocal line (treble clef) contains the lyrics: "Ма- буть же ви,". The piano accompaniment (treble and bass clefs) continues with chords and eighth-note patterns. A first ending bracket is shown at the bottom of the piano part.

Third system of a musical score, measures 9-12. The key signature is one sharp (F#). The vocal line (treble clef) contains the lyrics: "воли полові- ї, до гро-бу од-". The piano accompaniment (treble and bass clefs) continues with chords and eighth-note patterns. A first ending bracket is shown at the bottom of the piano part.

ве- зе- те. Гей, -

1

у- мер же та чума- ченько

1

у не-ді-лень- ку вран- ці,

1

По- хо- ва- ли

1

This system contains measures 1 through 4. The vocal line (treble clef) features a melody with eighth and quarter notes, including slurs and a fermata over the final note. The piano accompaniment (grand staff) consists of block chords in the right hand and single notes in the left hand. A first ending bracket is shown at the bottom left.

бай- ра- ці.

1

This system contains measures 5 and 6. The vocal line continues the melody with a fermata over the final note. The piano accompaniment continues with block chords and single notes. A first ending bracket is shown at the bottom left.

## XXXVII. Expanding the Key Horizon

Thus far we have been working only with two basic tunings and their related keys. These were the keys of C (C major and a minor) and G (G major and e minor). Mournful and palagal tunings are but variations of these basic keys.

In order to exploit all the possibilities offered by the ditals we should examine all the possible keys in turn.

We must bear in mind that each of these keys is equally valid from the standpoint of kobzar technique. One must become used to selecting such tunings and keys as are best suited to the voice and range of the melody in question. This applies particularly to those vocal pieces that are accompanied by the bandura. The player should master the ability to *transpose* the work rapidly from one key to a more suitable one, in other words, to sighttranspose.

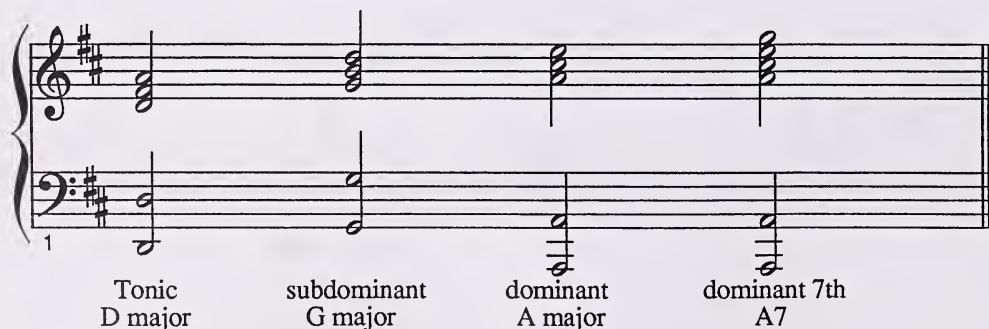
### D major

Position of ditals

↑ ↑ ↑      ↑ ↑  
 ↓                      ↓      ↓  
 1 2 3 4 5 6 7 8



The basic chords of the key of D major:





The positions and inversions of the basic chords in the key of D:

1 Tonic r.p. 1 i. 2 i. subdominant r.p. 1 i. 2 i. dominant r.p. 1 i. 2 i. dominant 7th r.p. 1 i. 2 i.

The root position and inversions of the basic tetrads in the key of D:

1 Tonic r 1 2 subdominant r 1 2 dominant r 1 2 dominant 7th r 1 2 3

### Mournful D

Belongs to the key of D

(b minor)

1 leading tone

Having tuned the second prystrunok from a to a-sharp we obtain the mournful key of D. In our system the dital on this string is already engaged, so the string has to be retuned with a key.

The three basic chords of b minor are:

1 T b minor S e minor D F-sharp major

For the sake of simplicity we will not give the dominant seventh chords in the future. The matter of inversions should be sufficiently clear by now so that there should be no necessity to give each triad and tetrad inversion.

# XXXVIII. The Key of A and Its Mournful Variant A Major and f-sharp minor

Tuning N° 7

Position of ditals

↑ ↑ ↑ ↑      ↑ ↑ ↑  
                    ↓  
1 2 3 4 5 6 7 8

Basic chords

T S D

1 I II III IV V VI VII VIII  
A major D major E major

1 A D E  
T S D

Mournful A

Harmonic f-sharp minor

Basic Chords

1 leading tone I II III IV S V D VI VII VIII  
tone T

Mournful A is obtained by retuning the sixth prystrunok from e to e-sharp with a key.

The image shows three musical staves, each representing a different chord. The first staff is labeled 'T' and 'f-sharp minor'. The second staff is labeled 'S' and 'b-minor'. The third staff is labeled 'D' and 'C-sharp major'. Each staff has a treble clef and a key signature of two sharps (F# and C#). The notes are as follows:

Staff	Label	Notes
1	T f-sharp minor	F#, C#, G#
2	S b-minor	Bb, D, F#
3	D C-sharp major	C#, E#, G#

# XXXIX. The Key of E and Its Mournful Variant E major and c-sharp minor

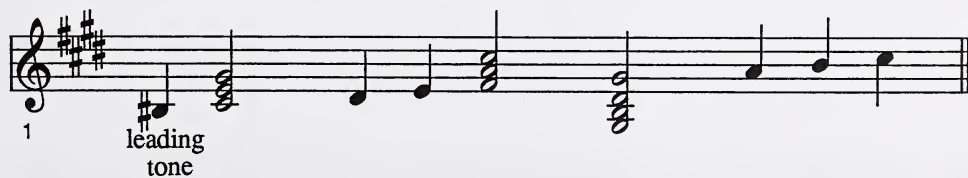
Position of ditals

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑  
1 2 3 4 5 6 7 8



## Mournful E

Harmonic c-sharp minor



The leading tone necessary for mournful E is obtained by retuning the prystrunok b to c with a key.



A musical score for piano, consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is three sharps (F#, C#, G#). The score contains three chords, each labeled with its name above the treble staff and a letter below the bass staff. The first chord is 'c-sharp minor' (labeled 'T' below), the second is 'f-sharp minor' (labeled 'S' below), and the third is 'G-sharp major' (labeled 'D' below). A small number '1' is written below the first measure of the bass staff. The chords are written in a simplified manner, with the bass staff showing single notes and the treble staff showing block chords.

1

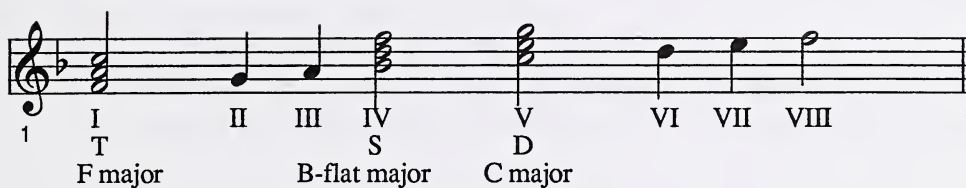
c-sharp minor      f-sharp minor      G-sharp major

T                      S                      D

## XL. The Key of F and Its Mournful Variant F major and d minor

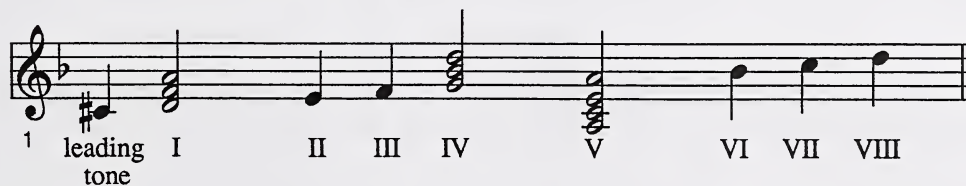
Position of ditals

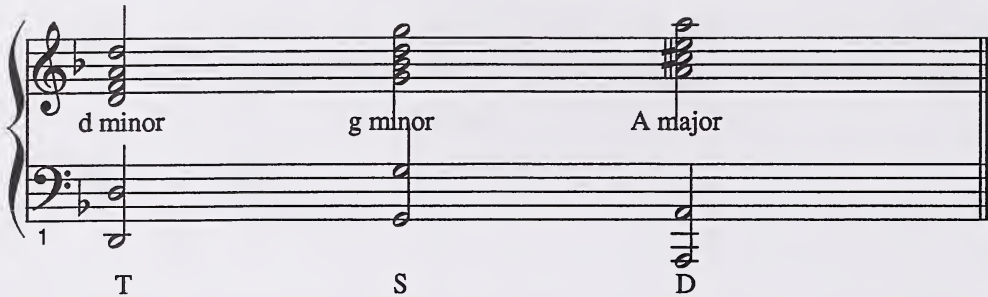
		↑				↑		
↓		↓	↓	↓		↓	↓	
1	2	3	4	5	6	7	8	



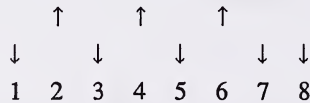
### Mournful F

Harmonic d minor



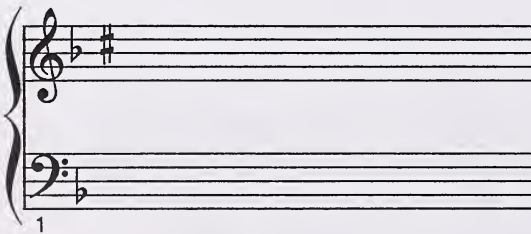


Mournful F is obtained by engaging the dital on the fourth prystrunok. The positions of the ditals in the first prystrunky octave will be as follows:

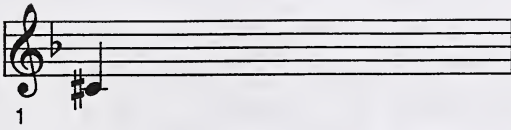


We should recall that in many bandura scores the keys F major - d minor refer to a transpositional bandura and actually signify the keys C major - a minor. The retuning of this key from the fundamental one (transposed C = real G) involves only three strings, lowering the 7th and 14th prystrunky by a semitone (cf. the diagram on p. 35) which gives the so called *Kuban tuning*, and raising the 8th prystrunok a semitone which gives the *Pochaiv tuning*. This key can be recognised by the key signature.

The key signature of the Pochaiv tuning (prystrunky only):



But we will not use this type of key signature for this manual because 1. key signature refers to the entire range of the bandura, and 2. the leading tone of our mournful F is not on the second c (cf. diagram N° 2) but in the lower, first c, which would have to be marked as follows:



It is therefore better to specify somewhere in the score that the piece is written in this mournful key and not use misleading key signatures.

The player should remember what has been said about the Pochaiv tuning, and learn to sighttranspose into real notation.

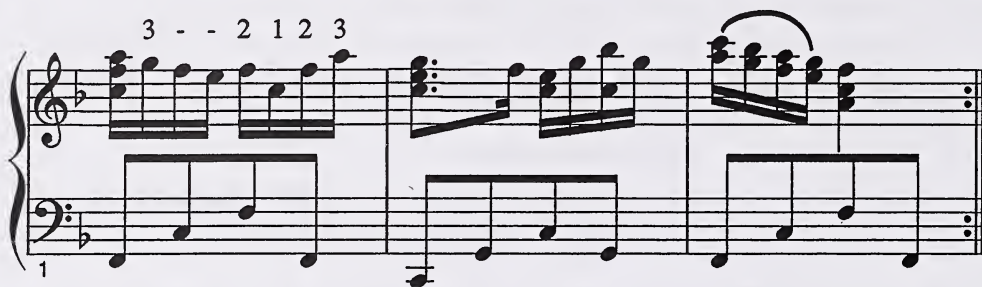
In order to master this here are several original works scored this way:

### UKRAINIAN DANCE

after M. Guthrie (1795)

The musical score for 'UKRAINIAN DANCE' is written for piano in 2/4 time. It consists of two systems of music. The first system has three measures, and the second system has three measures. The key signature is one sharp (F#). Fingerings are indicated by numbers 1 through 4 above or below the notes. The first system's fingerings are: Measure 1 (3, 2, 3, 4, 3), Measure 2 (2, 1, 2, 3), Measure 3 (3, 2, 3, 4, 3). The second system's fingerings are: Measure 1 (4, 3), Measure 2 (4, 3), Measure 3 (4, 3). The score includes a repeat sign in the second measure of the second system.

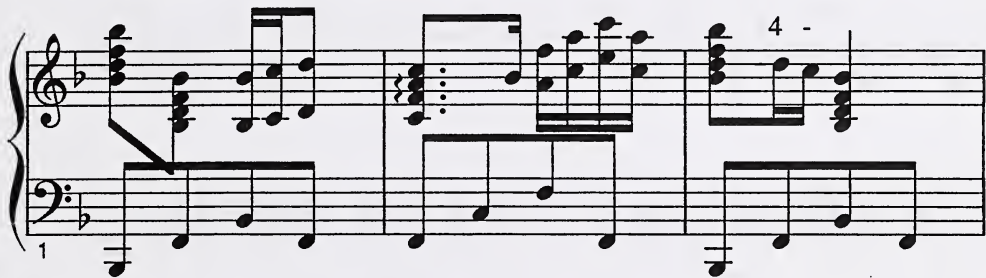
## Var. №1



## Var. №2







# HUDE VITER VELMY V POLI

arranged by Hryhorii Nazarenko

*Allegretto*

Гуде вітер вельми в полі, реве, ліс ла- ма- є...

Плаче козак молоденький, долю прокли- на- є.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). The lyrics are "Плаче козак молоденький, долю прокли- на- є." The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand. A small number "1" is written below the first measure of the piano part.

Гу-де ві-тер вельми в полі, ре-ве, ліс ла- ма- є...

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Гу-де ві-тер вельми в полі, ре-ве, ліс ла- ма- є...". The piano accompaniment maintains the same rhythmic pattern as the first system. A small number "1" is written below the first measure of the piano part.

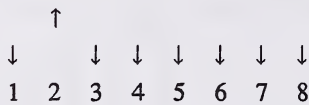
Ко-зак нудить- ся, сердешний, що робить не зна- є.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Ко-зак нудить- ся, сердешний, що робить не зна- є." The piano accompaniment continues with the same rhythmic pattern. A small number "1" is written below the first measure of the piano part.

The music of the Ukrainian folk song *Hude viter velmy v poli* was originally arranged by Mikhail Glinka. The bandura arrangement is by Hryhorii Nazarenko.

## XLI. Key of B-flat and Its Mournful Variant

### Position of ditals



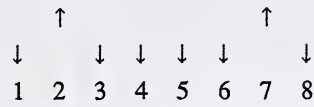
Mournful B-flat

Harmonic g minor

1 leading tone I II III IV V VI VII VIII

T S D

## Position of ditals (first prystrunky octave only)



g minor                      c minor                      D major  
 1                      S                      D  
 T

## DUMY MOI

## Mournful B-flat

## Andantino

Думи                      мо- ї,                      думи                      мо- ї,                      ли-хо  
 1



ме- ні з ва- ми! Нащо ста-ли

1

на па- пе-рі сумни- ми ря- да-

1

ми?... Чом вас ві-тер не роз- ві- яв

1

в сте- пу, як пи- ли- ну? Чом вас

1

лихо не при- спа-ло, як сво- ю ди-

1

This musical system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains five measures of music, primarily using chords. The lower staff is in bass clef and contains five measures of music, primarily using single notes. The lyrics are written below the upper staff, aligned with the measures: 'лихо' (first measure), 'не при-' (second measure), 'спа-ло,' (third measure), 'як сво-' (fourth measure), and 'ю ди-' (fifth measure). A small number '1' is located at the bottom left of the system.

ти- ну?

1

This musical system also consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains five measures of music, primarily using chords. The lower staff is in bass clef and contains five measures of music, primarily using single notes. The lyrics are written below the upper staff, aligned with the measures: 'ти-' (first measure) and 'ну?' (second measure). The remaining three measures of the system are empty. A small number '1' is located at the bottom left of the system.

From the Manuscript Library of the Kiev Exemplary Bandurists' Capella.

## XLII. The Key of E-flat and Its Mournful Variant E-flat major and c minor

Position of ditals

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  
1 2 3 4 5 6 7 8

A single musical staff in E-flat major (three flats). It shows the first eight positions of the right hand (ditals 1-8) with corresponding chords and fingerings. Below the staff, the positions are labeled: 1 (E-flat major, T), II (A-flat major, S), III (A-flat major, S), IV (A-flat major, S), V (B-flat major, D), VI (B-flat major, D), VII (B-flat major, D), and VIII (B-flat major, D). The chords are represented by block letters: T for E-flat major, S for A-flat major, and D for B-flat major.

A grand staff (treble and bass clefs) in E-flat major. It shows the first three positions of the left hand (ditals 1-3) with corresponding chords and fingerings. Below the staff, the positions are labeled: 1 (E-flat major, T), II (A-flat major, S), and III (A-flat major, S). The chords are represented by block letters: T for E-flat major, S for A-flat major, and D for B-flat major.

### Mournful E-flat

Harmonic c minor

A single musical staff in Harmonic c minor (three flats). It shows the first eight positions of the right hand (ditals 1-8) with corresponding chords and fingerings. Below the staff, the positions are labeled: 1 (leading tone, T), II (A-flat major, S), III (A-flat major, S), IV (A-flat major, S), V (B-flat major, D), VI (B-flat major, D), VII (B-flat major, D), and VIII (B-flat major, D). The chords are represented by block letters: T for E-flat major, S for A-flat major, and D for B-flat major.

## Position of ditals (first prystrunky octave only)

↓   ↓     ↓   ↓   ↓   ↓   ↓  
 1   2   3   4   5   6   7   8

c minor                      f minor                      G major  
 1                                  S                                  D

## Exercises

2 3 3 -                      2 3 - - 2  
 1                                  1  
 1                                  1

2 3 -                      2 3 3 - 2                      2 3 3 - 2 3 3 -  
 1                                  1                                  1                                  1  
 1                                  1                                  1                                  1

Exercises for the 2d and 3d Fingers  
Sequences

Two systems of piano exercises for the 2nd and 3rd fingers. Each system consists of a treble and bass staff in 4/4 time, key of B-flat major. The first system has two measures with fingerings 1, 2 3 3 -, and 2 3 -. The second system has two measures with fingerings 1, 2 3 -, 2 3 2 3 2 -, and 2 3 2 2 2 -.

THIRD UKRAINIAN SHUMKA

Mykhailo Zavadsky  
[Michał Zawadzki]

Third Ukrainian Shumka by Mykhailo Zavadsky. The tempo is Lento. The score is in 2/4 time, key of B-flat major. It features a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure of each of the four measures. The bass staff has a single eighth note in the first measure of each of the four measures.







The image displays three systems of musical notation, likely for a piano work transcribed for the kobza. The notation is in E-flat major (three flats) and 2/4 time. The first system consists of four measures. The second system also consists of four measures, with a '7' (seventh) indicated above the first measure and '1 3' above the fourth. The third system consists of four measures, with '1 2 3 4' above the first measure and first/second endings marked above the last two measures. Fingerings are indicated by numbers 1, 2, 3, 4, and 7.

This work, which Kost Misevych arranged for the kobza, is an example of bandura transcriptions of piano works. The original does not gain anything from such an operation while losing much of what was valuable in the piano score. We give this version only as an exercise in the key of E-flat (c minor).

### XLIII. Other Keys

Having arrived at the key of E-flat major we have come to the "lower limit" of transpositions on the bandura by means of the ditals. The "upper limit" of such possibilities is the key of E major (№ 8).

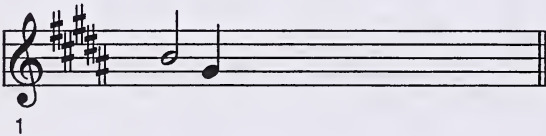
As we know, music based on West European traditions uses fifteen fundamental keys. They are all built on the same pattern as the key of C major, and they all have their relative minor keys built on the same pattern as the key of a minor. (Thus we have fifteen major and fifteen minor keys.) They are

written with a system of sharps ( $\sharp$ ) and flats ( $\flat$ ).

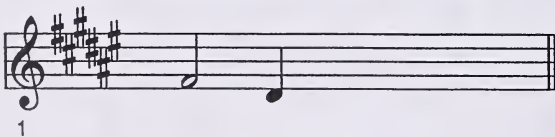
From the standpoint of the bandura we have, besides the key of C, seven keys which raise or lower by a semitone. Each successive major scale in the system of sharps is built on the V step of the previous key and uses the following sharps: F-sharp, C-sharp, G-sharp, D-sharp, A-sharp, E-sharp, and B-sharp.

The sharp keys that we have not examined hitherto are the following:

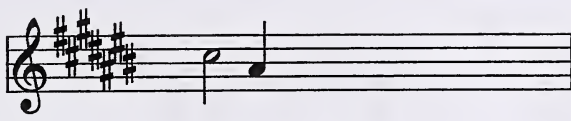
B major - g-sharp minor





F-sharp major - d-sharp minor



C-sharp major - a-sharp minor



The major tonic is indicated with a half note (minim) , and the minor

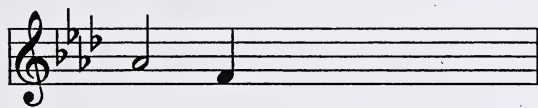
tonic with a quarter note (crotchet) .

We can obtain all sharp keys on our bandura if we make C major our fundamental key, and not E-flat major.

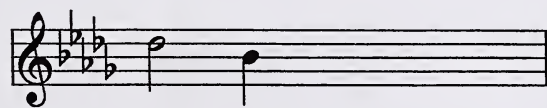
The flat keys that we have not examined hitherto are built by successive derivations from the IV step by adding the following sequence of flats: B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, and F-flat.

The flat keys that we have not examined are the following:

A-flat major - f minor

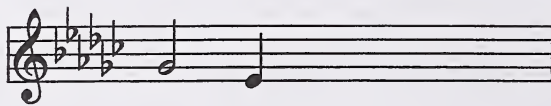


D-flat major - B-flat minor

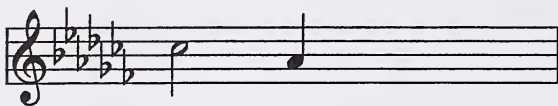




G-flat major - e-flat minor



C-flat major - a-flat minor



All these flat keys can be obtained on our bandura if it is tuned in the key of C with all the ditals engaged.

As we can see, a system of ditals that has a working range of only a semi-tone gives us approximately only half of all possible keys<sup>1</sup>, although for our practical purposes this does quite nicely. These eight keys should satisfy our greatest needs for transposing and adapting the range of a melody to the vocal range of the performer.

For a better overview of transpositional usage we give our "clock of keys," where the tonic moves over an octave in a clockwise direction. It can be used in selecting an appropriate key.

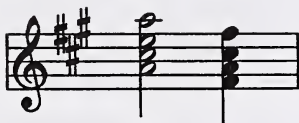
---

<sup>1</sup> A system of double ditals for each string would open these possibilities as well, but such an armature would burden the instrument at the expense of tone quality. Perhaps future experiments will resolve this question.

# XLIV. Clock of Keys

Nº 7

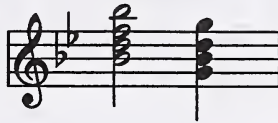
↑ ↑ ↑ ↑ . ↑ ↑ ↑  
1 2 3 4 5 6 7 8



A major - f-sharp minor

Nº 2

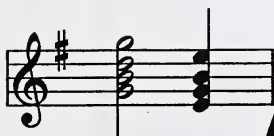
. ↑ . . . . .  
1 2 3 4 5 6 7 8



B-flat major - g minor

Nº 5

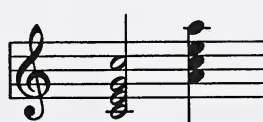
. ↑ ↑ . . ↑ ↑ .  
1 2 3 4 5 6 7 8



G major - e minor

Nº 4

. ↑ ↑ . . ↑ . .  
1 2 3 4 5 6 7 8



C major - a minor

Nº 3

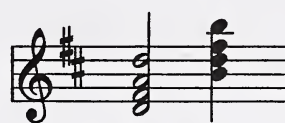
. ↑ . . . ↑ . .  
1 2 3 4 5 6 7 8



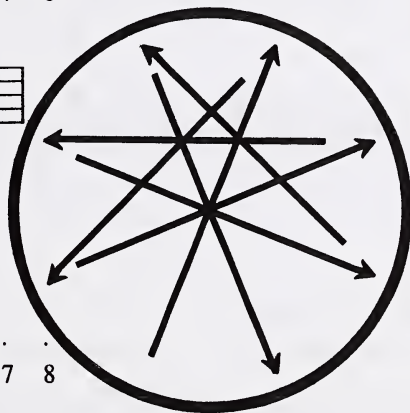
F major - d minor

Nº 6

. ↑ ↑ ↑ . ↑ ↑ .  
1 2 3 4 5 6 7 8

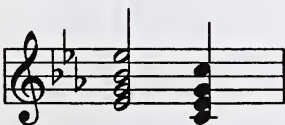


D major - b minor



No. 1 Initial key

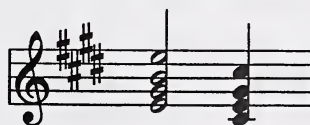
. . . . .  
1 2 3 4 5 6 7 8



E-flat major - c minor

Nº 8 Final key

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑  
1 2 3 4 5 6 7 8

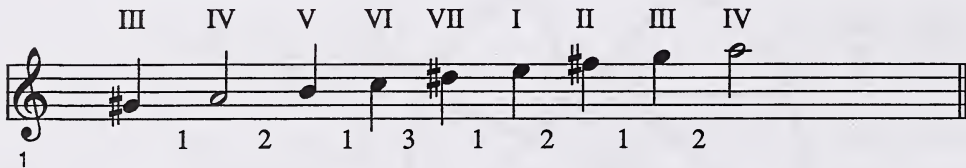


E major - c-sharp minor

## XLV. Special Bandura Keys

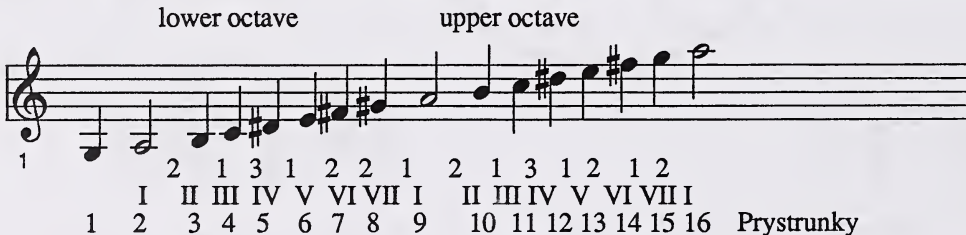
After everything that has been said in the introductory chapters about the specificity of the kobzar's art it would have been a mistake to devote all our attention to adapting the bandura and its basic chromatism to standard keys only. In its present state the bandura offers possibilities that would create problems for the so called universal instruments. Here we have in mind special modes and their concomitant harmonic and polyphonic combinations. In the chapter on kobzar tunings we mentioned the modes that were used in ancient kobzar music.

They are, first of all, the so called *lebii modes* that can be related to the mediaeval Dorian mode with an augmented IV step and a leading tone to the lower tonic.



### Lebii a

(related to the mournful C /harmonic a minor/)



If the interval structure of this mode is examined we will see the three-semitone intervals between the III and IV steps of the upper octave, and between the VI and VII step of the lower octave (the result of the leading tone).

The rest of the bandura above the fundamental A is tuned the same way as the upper octave (i.e., with raising of the IV and VI steps).

Below the fundamental A the bandura is tuned as in the bottom octave but without the leading tone in the lower octaves. Such skewed tuning gives a certain melodic and harmonic dynamic which seems to gravitate to different tones or poles: on the one hand the tonic and the other the lower fifth, i.e., the

dominant. The very concepts of major and minor seem to be lost.

This basic structure of the *lebii* mode can be recreated in each standard tuning as a variant of the mournful (harmonic minor) mode.

The position of the ditals in the first two prystrunky octaves is the following:

### 1. *Lebii a*

(based on the key of C)



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 prystrunky

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

↓ ↓ ↓ ↓ ↓

T


Example of tuning

in the lower octaves  
(without the leading  
tone)

in the upper octaves

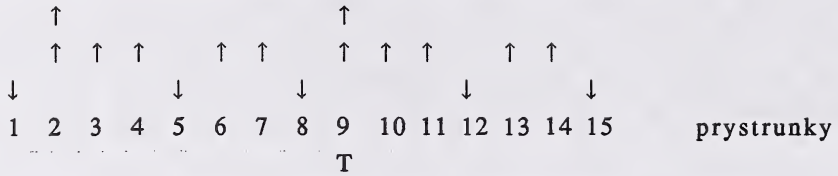
### 2. *Lebii e*

(based on the key of G)



1 2 3 4 5 6 7 8 9 10 11 12 13

IV V VI VII I II III IV V VI VII VIII



prystrunky

Example of tuning

in the lower octaves

in the upper octaves

(without the leading

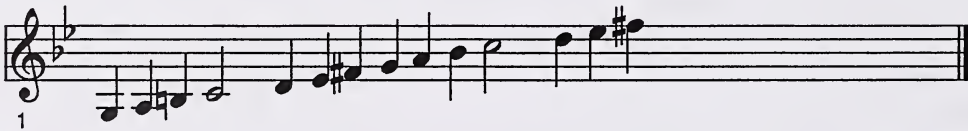
tone)

In the fundamental key of G the dital on the 9th prystrunok (and in the analogous octaves) is already engaged, so this string must be retuned with the key to obtain *lebii e*. Thus the key of G is the limit of *lebii* modes in a bandura with ditals.

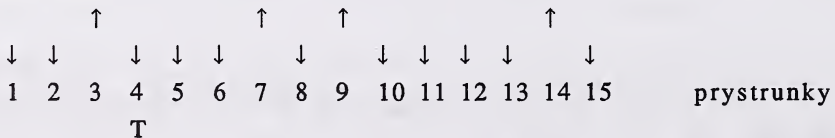
In the flat keys *lebii* modes are obtained by the naturals of the flats, either alone or in conjunction with sharps. So our initial key of E-flat will have the following *lebii* mode:

### 1. *Lebii c*

(based on the key of E-flat)



Position of the ditals



prystrunky

Example of tuning

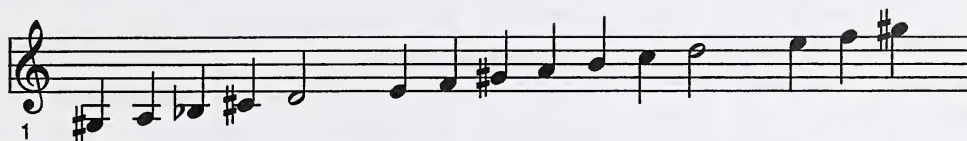
in the lower octaves

in the upper octaves



2. *Lebii g*

(based on the key of B-flat)



Position of the ditals

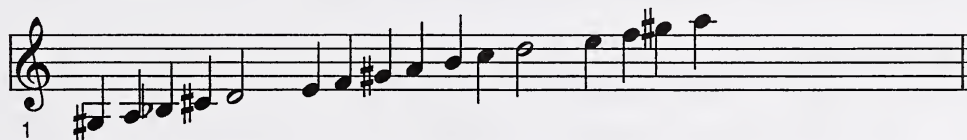
↑      ↑                      ↑      ↑      ↑  
 ↓      ↓      ↓      ↓      ↓      ↓      ↓      ↓      ↓      ↓  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15      prystrunky  
 T

Example of tuning

in the lower octaves      in the upper octaves

3. *Lebii d*

(based on the key of F)



Position of the ditals

↑    ↑      ↑      ↑      ↑    ↑    ↑                      ↑      ↑  
          ↓      ↓      ↓                      ↓      ↓      ↓  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15      prystrunky  
          T                      T

Example of tuning

in the lower octaves      in the upper octaves

4 and 5. *Lebii a* and *e* have been discussed earlier.

*Lebii* modes can be built on the basis of other keys by using the ditals and the tuning key.

It can be seen from a comparison of the enumerated keys and *lebii* modes (p. 36) on a transpositional bandura that they can appear in various modifications. Of particular interest is the so called *lebii f* (Nº 9). If its structure of intervals be examined it will be seen that it differs from a typical *lebii* mode in the leading tone which appears in all octaves and not only as a leading tone to the tonic of the lower prystrunky octave.

This mode is formed from the natural minor (of any key) by diminishing its I step (or the VI step of the corresponding major key) by a semitone. Then we get our special mode whose tonic falls a third lower from the minor key that was used (or a fourth above the major tonic).



We will call this type of *lebii* mode *descending lebii modes* to distinguish them from the aforementioned *lebii* modes, which are formed by raising the appropriate strings by a semitone and which will be called *ascending lebii* modes.

Let us examine a few examples of descending *lebii* modes.

#### 1. Descending lebii a

(formed from E major - c-sharp minor)

The minor tonic is lowered a semitone



Key of E (Nº 8)

E major - c-sharp minor

lebii a

The *lebii* tonic is a third lower



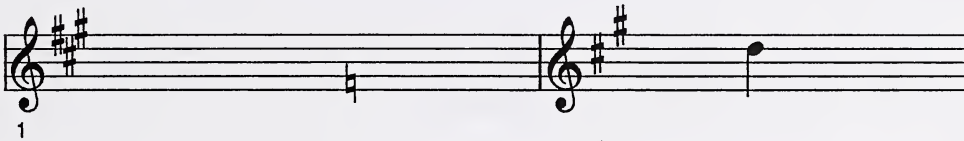
Position of ditals

↑ ↑ ↑      ↑ ↑ ↑ ↑  
                   ↓  
 1 2 3 4 5 6 7 8    prystrunky

As we can see, the descending *lepii* A differs from the ascending *lepii* A only by the fact that all the prystrunky are tuned uniformly according to the pattern of the *upper* octave.

## 2. Descending *lepii* d

(formed from A major - f-sharp minor)

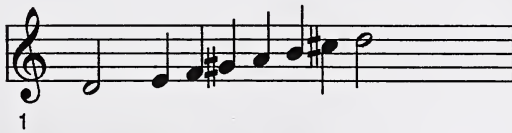


Key of A (Nº 7)

Descending *lepii* d

A major - f-sharp minor

*lepii* tonic d



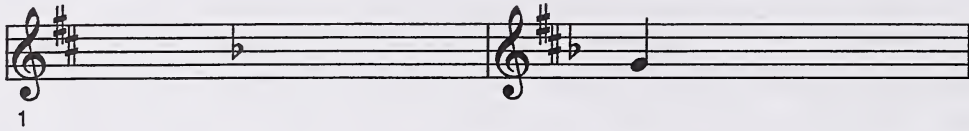
Position of ditals

↑ ↑ ↑ ↑      ↑      ↑  
                           ↓      ↓  
 1 2 3 4 5 6 7 8    prystrunky

The above statements about the relationship of ascending and descending *lepii* A modes applies equally to *lepii* D and all other modes of this type.

### 3. Descending *lebii g*

(formed from D major - b minor)

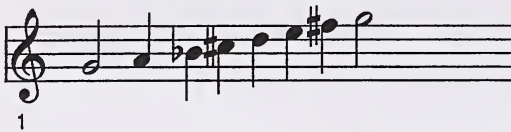


Key of D (Nº 6)

D major - b minor

Descending *lebii g*

*Lebii* tonic g

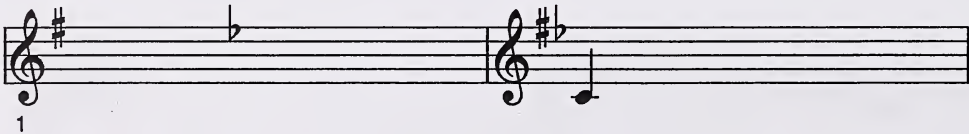


Position of ditals

		↑		↑		↑	↑	
		↓		↓		↓		↓
1	2	3	4	5	6	7	8	prystrunky

### 4. Descending *lebii c*

(formed from G major - e minor)

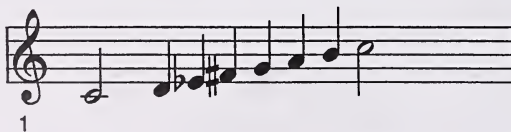


Key of G (Nº 5)

G major - e minor

Descending *lebii c*

*lebii* tonic c

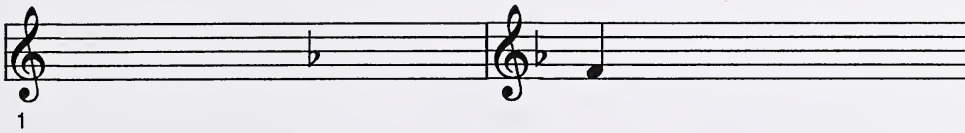


## Position of ditals

↑ ↑                      ↑  
 ↓                      ↓ ↓ ↓ ↓  
 1 2 3 4 5 6 7 8      prystrunky

5. Descending lepii f

(formed from C major - a minor)

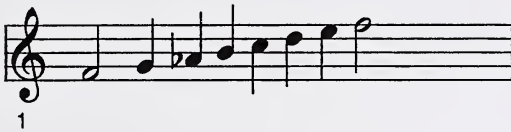


Key of C (№ 4)

C major - a minor

Descending lepii f

lepii tonic f



## Position of ditals

                    ↑                      ↑  
 ↓ ↓                      ↓ ↓                      ↓ ↓  
 1 2 3 4 5 6 7 8      prystrunky

6. Descending lepii b-flat

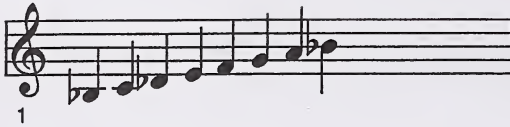
(formed from F major - d minor)





Key of F (Nº 3)  
F major - d minor

Descending *lebii* b-flat  
*lebii* tonic b-flat



Position of ditals

		↑				↑		
↓		↓	↓	↓		↓	↓	
1	2	3	4	5	6	7	8	prystrunky

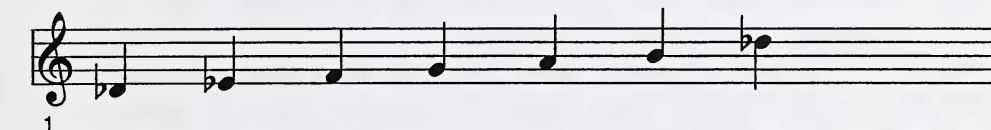
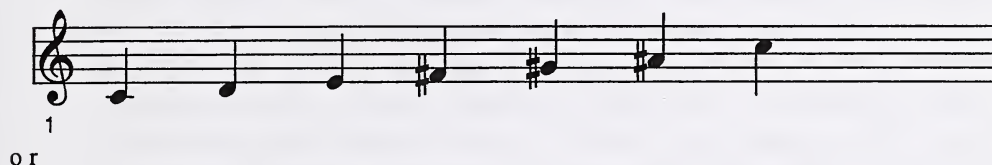
Because the fifth dital is already disengaged in the key of F the descending *lebii* b can be obtained only by retuning with the key. Thus the key of F is the limit for descending *lebii* modes, just as the key of G was the limit for ascending *lebii* keys.

## XLVI. Other Bandura Modes

Besides the *lebbi* modes, the bandura can be tuned in special keys which are used only in specific works to create melodic surprises.

A separate group of modes are *artificial modes* which can be used very successfully on the bandura.

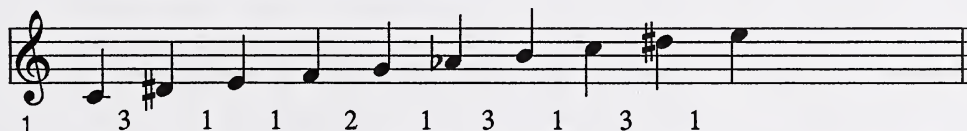
Such as the *whole-tone scale*



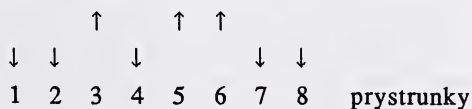
can be obtained on the bandura (with ditals and a tuning key), one can also obtain arbitrary modes which, by transcending the framework of major or minor, can give interesting atonal effects.

The following can serve as an example:

### Atonal mode N° 1



It can be obtained from the key of E-sharp by cancelling out the flats on B and E, and augmenting D. The ditals are in the following position:



[END OF MANUSCRIPT]

## Translator's Epilogue

The manuscript, which was written in the late 1950s—early 1960s, ends at this point. Whether because of work or illness Shtokalko never returned to it. One can only speculate what else he would have written, but it appears from the last chapters that he was leading up to that repertoire in which he was an unquestioned master, that is, the performance of *dumy*. These, as we have indicated earlier, were ballads that originated primarily in early cossack times (16th c.) and new ones were composed at least through the 19th c. They are an improvisational genre in which both the text and the melody are composed anew at each performance. The reader is already familiar with the modality that they used - the so called *lepii* modes. In the ascending phase the melody developed largely in thirds and fifths, while it descended primarily in seconds. Much of the text was chanted in a recitative on one note which might be augmented by a semitone in the accented syllables.

The text too was subject to specific poetics, that is, using special syntactic constructions that differ slightly from standard Ukrainian prose or poetry. An excellent edition of the original texts can be found in Moyle 1979. That edition also contains English translations of these texts that will give some idea of the genre to the reader who is not able to understand the Ukrainian originals.

Kolessa's scores (1910-13 or 1968) and the Melodiya recording are mentioned in fn. 1 of chapter VII of the theoretical part. Unfortunately this recording is very rare and not readily accessible. But if one were to compare these and subsequent recordings (Fedir Zharko, Petro Honcharenko, Vasyl Lutsiv and others) with those made by Shtokalko, one could see immediately that the latter's performances represent a quantum leap over those of his predecessors.

One can hope that if a student of the bandura has mastered all the techniques offered in this *Handbook* and has listened to as many performances or recordings as possible, (s)he will capture the essence of that genre and be able to perform *dumy* either by imitation or even be able to improvise them. This is how generations of *kobzari* mastered the art until it almost became extinct at the beginning of the 20th c. Shtokalko mastered it on the basis of Kolessa's corpus only (we have no evidence that he ever heard a live performance by a *kobzar*) and singlehandedly developed it to new heights.

It could be even argued that, like jazz, this genre cannot be learned from books (Shtokalko's mastery notwithstanding). It must be experienced and then emulated by imitation (as generations of musicians have done).

Sir Isaac Newton once wrote: "If I have seen further it is by standing upon

the shoulders of Giants." It is hoped that subsequent generations of bandurists, like Newton, will see further, that is, play better by standing on the shoulders of this giant. By mastering the material presented in this *Kobzar Handbook* and by listening to performances of outstanding bandurists like Shtokalko, may the best kobzar traditions be preserved and passed to succeeding generations for further growth and development.

A.H.





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## List of songs

A ia liubliu Petrusia	Iu. Sinhalevych	187
A khto bachyv		112
Anhel hrishnu dushu		183
Chenchyk	Iu. Sinhalevych	168
Chorne moie pole	K. Misevych	211
Chy ty, mylyi, pylom prypav	Iu. Sinhalevych	186
Dance (Etude)		157
Dozvol meni, maty		166
Dudochka	H. Honcharenko	275
Dumy moi	KZKB	331
Dvanadtsiat kosariv	K. Bohuslavsky	302
Etude		292
Exercises on a Theme of Try didy		292
Haiduk (Hetman's dance)	K. Misevych	236
Halia		169
Hetman's dance (Haiduk)	K. Misevych	236
Hopak		241
Horlychka	K. Misevych	293
Hrechanyky	V. Yemetz	208
Hude viter velmy v poli	H. Nazarenko	327
I shumyt, i hude (Variations)	10 pisen	232
Katerynoslav dance	K. Misevych	229
Kazav meni batko		134
Kharkiv dance	K. Misevych	164
Koliadka (Carol)		155
Kolyskova (Lullaby)		249
Kozachenko vpyvsia		217
Kozachok (1)	Shcherbyna	112
Kozachok (2)	Shcherbyna	171
Kozak Shvachka	Iu. Sinhalevych	247
Kynu kuzhil		90
Kucheriava Kateryna	10 pisen	206
Letyt halka	Iu. Sinhalevych	188
Lullaby		249
March	H. Khotkevych	303
Molodychka		225
Okh i ne stelysia		245

Oi iz-za hory		185
Oi khmeliu zh, mii khmeliu		218
Oi na hori snih bilenkyi	Iu. Sinhalevych	189
Oi ne khody, Hrytsiu		150
Oi pid haiem, haiem	Iu. Klevchutsky	274
Oi pidu ia ponad more	V. Kukhta	256
Oi pyla, pyla		163
Oi tam chumak siri voly pase	H. Nazarenko	309
Oi uchora orav		214
Oi u poli vyshnia	Iu. Sinhalevych	162
Oi u poli zhyto		173
Oi vazhu ia, vazhu	10 pisen	204
Oi vyrvu ia z rozhi kvitku		190
Pobredu	V. Yemetz	210
Podolianka	K. Misevych	228
Po dorozh zhuk, zhuk (1)		160
Po dorozh zhuk, zhuk (2)		174
Polianka		237
Potpourri of Ukrainian Folk Songs	M. Teliha	251
Pro Bidu		158
Shchyhlyk ozhenyvsia (1)		113
Shchyhlyk ozhenyvsia (2)		135
Ta tuman iarom kotytsia		207
Third Ukrainian Shumka	M. Zavadsky	336
Tropak	E. Ciura	238
Ukrainian Dance	M. Guthrie	325
Variations on the theme of A khto bachyv, a khto chuv		230
Vyklyk	M. Teliha	264
Zelenyi dubochku	A. Hornjatkevych	216
Zhuravel	Iu. Sinhalevych	170



